METAL HORDE ZINE ***PRESENTS YOU THE SPECIAL MINI-ZINE OF THE XXV EDITION OF THE SWR BARROSELAS METALFEST…***

Editorial and words to be said

So, hello there festival goer!!! We started doing these special reports on the 11th SWR (alongside the third issue of Metal Horde Zine, the only time the special report was done in a regular zine issue) and it is an honour and a pleasure to keep on doing it hand in hand with everyone organising it and seeing this festival growing! It's the twentieth fifth edition of the most Underground festival in the Iberian Peninsula and a showcase of how to do a festival in the most southwest part of Europe!! To maintain something like SWR running, we believe that a lot of sacrifices and a mad logistic plan has to be made by who is dealing with it, so in our behalf we just can say: thank you and congratulations!! You have a lot to read so we're not going to bore you much! Four days, 40 bands (only three did not answer), many which are debuting in Lusitanian soil (like Ved Buens Ende, Repulsion or Razorvoid) and others that are making their comeback to Portugal after years of absence (like Ahab, Aura Noir or Kawir)!! As always, the Portuguese contingent will be big with the return of Corpus Christii or Sacred Sin to the stages of Barroselas but also the debut of some new/old blood, which is always to praise, like Dolmen Gate or Phenocryst! You can also find Namek, Music In Low Frequencies and Humanart which are the three contestants for the Wacken Metal Battle (good luck everyone)!! So, enjoy the shows, drink as much as you like, smoke whatever you like, be joyful, be respectful and above all enjoy the comradeship of your fellow Metalheads!! Now go on and buy us a beer if you see us stumbling across the grounds!!! Maybe we need one more for the road!!! **(Ed note: All the Portuguese (and Nashgul in Spanish) interviews were answered in their native language and translated by us, so if something does not make sense, it's our fault, we tried our best to be faithful but sometimes it's hard.)**

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DAY 0 **WEDNESDAY / 23.04.2025**

PITCH BLACK . HUMANART MUSIC IN LOW FREQUENCIES . NAMEK

***Namek** a name that does not need a lot of introductions!! Formed in 1998, under the moniker Ultrapodre (changed to the actual one in 2001), released their debut album in 2006, played some memorable concerts, went on a small hiatus, returned in 2017 and here they are now, ready to bring chaos to Barroselas and the WOA Metal Battle!!! Don't' miss it! Grind on!*

MH- Hi Simão, how's life going? The battles are ongoing and this time you lost Lieutenant Pereira in one of them, being reduced to a power trio, in the good tradition of Motörhead, Venom or Raven, so take advantage of this and introduce the three musketeers who will bring chaos and destruction to Barroselas!!!

Simão Santos- Well, the current line-up is the three veterans of the band, Rolando, Paulo and myself. Our Daniel recently embraced fatherhood and as expected, started to perform tasks more related to changing poopy diapers and the like! Faced with this event, we resorted to plan B, which involved me, 19 years later, going back to strumming a bass guitar while shouting senile profanities and blasphemies.

MH- Between starts and stops, it's been about 27 years since this adventure called Namek began (in the early years under the name Ultrapodre). Looking back, how do you see these almost three decades that have passed? Has it been an interesting journey? Do you feel any nostalgia when you think about those sweet years of the band's beginnings?

SS- I don't feel any nostalgia, I just feel proud of the uncompromising path the band has taken since its first formation to the present moment. Zero compromises, zero trends, zero bullshit! I understand that many people immerse themselves in the concept of nostalgia, but personally, I feel that embracing our beginnings too much would condemn us to a certain stagnation that we don't want. But, naturally, I have fantastic memories of all the periods of the band.

MH- In 2023 you released your second album, "Sophistication Is Obsolete", how did you go about writing this album? Did you use some riffs from the past that you had never used before or were these 25 tracks all written after the rebirth of Namek? And how does Vomit Your Shirt appear in the story to launch this album of yours?

SS- Many of the tracks on the album have actually been around for over 10 years, but they have been perfected by the line-up that recorded the album. Vomit Your Shirt seemed like a natural choice, as it is a label we have known and appreciated for a long time and we have been friends with Micael for many moons. It really came together naturally.

MH- Poor Rolando not only played drums on the album, but was also responsible for recording, mastering and mixing it, what is he like in that role? Did he become a tyrant and let himself be corrupted by the power of the buttons? What was the experience of recording "Sophistication Is Obsolete" like? Was it a debauchery at Undergrind Studio?

SS- Far from being a tyrant, Rolando is assertive and perfectionist. Working with him in the studio is not a nightmare; on the contrary, it is an exercise in artistic improvement and evolution. And yet, our production process is highly democratic and even the most outlandish ideas are considered by everyone with special attention. Debauchery? A lot! You can imagine what the process of selecting samples for the intros of the songs was like… We are probably the most idiotic trio anyone could ever know.

MH- Can you tell us a little about what inspired you to write the lyrics for "Sophistication Is Obsolete"? To me, it seems like a portrait of the world we live in, a world where we are increasingly approaching "idiocracy", a world where breathing can be considered offensive. Do you think there is still hope for planet Earth, or is it time for a meteorite to reset everything?

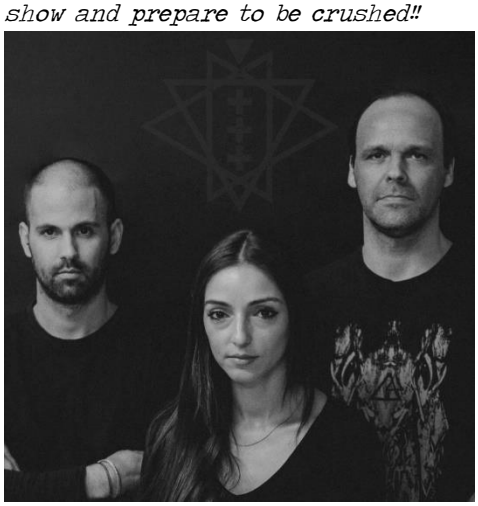
SS- The lyrical inspiration for the album comes from the current situation in the world and in humanity. People have become automatons connected to a network of manipulation, programmed to cancel out those who disagree, in an absurd attempt to standardize mentalities. "Politically correct" has become the weapon of choice for hypocrites. The world lives in a state of mass hypnosis, similar to the cocoons in the Matrix, and unhappy are those who want to allow themselves the luxury of thinking for themselves. We live in a highly polarized society, where everything boils down to being "left" or "right", without any consideration for what is simply "common sense". The current world is a much more dystopian place than one might have thought a few decades ago, when futurology was being done regarding what the 21st century would be like.

MH- This year you are returning to Barroselas as one of the bands of the WOA Metal Battle, what are your expectations for this concert? Can Namek destroy Wacken? As for the people who will get up early and show up on the first day of the festival,

what can they expect from Namek? The last words are up to you!! Cheers!!

SS- The WOA Metal Battle is a fantastic excuse to go back to SWR and see Repulsion. Speaking for myself, I'm not the least bit worried about the outcome of the Battle. If I get the chance to go to Wacken, great. If not, fuck it, I'm going to wash my balls at Fonte da Telha and at the end of the day I'll have a barbecue in my backyard with the rest of the band, washed down with beer, while the sun sets, radiant, in the sky. Aldi sells some really cool steaks, that melting on the coals is a treat. Easy, easy, mate... Anyway, thanks for the interview, it's always a pleasure to answer your questions. A big hug to all the idiots who have been following us since the beginning, we're older but also more refined grotesque! Come along! A big hug to everyone!

***Music In Low Frequencies**, a name that has made quite an impact in the past few years in Portugal!! They showed up in 2014 with their debut album and have grown into a powerful trio with a very unique sound. They are returning to SWR for a chance to win the WOA Metal Battle!! Don't miss their show and prepare to be crushed!!*



MH- Hi guys, how is everything? What do you think 2025 will be like for Music In Low Frequencies? Will it be a year of being on stage and showing off your music? Let's get to the presentations: who are the three behind the instruments in Music In Low Frequencies!!

M- 2025 will be a year in which we will continue to promote our album "Catharsis", taking it to more stages and to more people. There is still a lot to explore and share from this album, and we want it to continue to grow. In addition, we are starting to define ideas for a new album. It is still too early to reveal much, but we are already diving into new sounds and themes. In the meantime, this year we want to produce and release another video with a track present in "Catharsis", and we will certainly be able to reveal more details soon! For those who do not know us yet, M.I.L.F. - Music In Low Frequencies are Diogo Vale on drums, Mariana Faísca on vocals and keys and Sérgio Ferreira on guitar.

MH- It seems like yesterday, but you've been doing this for about 13 years. For those who don't know your story, can you tell us how Music In Low Frequencies came about? You've been the same three since the beginning. Would you say that it doesn't make sense for the band to exist with other members? Have you had many funny situations because of the acronym?

M- Yes, it's been 13 years, but it all started in 2011, at the SWR Barroselas Metalfest. It was on the last (and fateful) night of the festival that the three of us met, among many liters of alcohol, grease and other things... and we made this pact. That's when the idea of creating Music In Low Frequencies was born. The following year, in 2012, we started working seriously and laying the foundations for the existence of the band to this day. The name comes as a representation of our sound or of what we thought we could achieve with our sound (low frequencies, dragging, heavy) but of course the acronym M.I.L.F. brought some funny situations over the years! We felt like we weren't taken seriously. As for the line-up, we've been the same three since the beginning, and there's a chemistry between us that has become essential to what we do. We wouldn't say that it's impossible for the band to exist with other members, but the truth is that our dynamic works naturally this way. Our identity as a band is very much linked to this "triad", the way we interact and the freedom we give each other in creating music. Each of us brings a different energy to the project.

MH- I think one of the most interesting things about your sound is that it's very hard to define, would you say that your sound ends up being a reflection of the people behind the music? For someone who has never heard you, what would you say they can expect? How do you usually work on the songs? Is it all done in the rehearsals as a team?

M- I think you hit the nail on the head, it's hard to define our sound. That's always the hardest question to answer, even for us. We've never wanted to fit into a specific label, and our music ends up being, as you say, a reflection of our personalities, influences and moods. Each of us brings something different to the table, and this results in a mix of doom, drone, black metal and a good dose of controlled chaos. For those who have never heard us, you can't expect straightforward music. What we do, we try to make it dense, atmospheric and immersive. It's an experience that requires time and commitment. If you enter our sound universe, you can expect heavy textures and repetitions and an intense emotional journey. As for the creative process, it's very organic and spontaneous. Most of the ideas come from rehearsals, from jams and free explorations where we shape and polish the sound together. We don't have a rigid approach. Sometimes a riff or a rhythmic idea serves as a starting point, other times we let ourselves be carried away by

improvisations that end up becoming something more structured. In the end, what matters is that the music speaks to us. If we feel that there is emotion, weight and meaning there, then we know we are on the right track.

MH- "Catharsis" released in 2023 is your second album, which came out nine years after your debut album "Sowing The Seed". Why this time between records? Are you a band that likes to do things in your own time and without restrictions or deadlines? Despite the distance between albums, the band is the same, so how do you see this second album when compared to the debut? Can we talk about an evolution and more maturity of Music In Low Frequencies?

M- Yes, nine years between albums may seem like a long time, but for us it was the time we needed. We have never been a band that works in a hurry or under pressure; we like to let the music grow naturally, without forcing anything. Furthermore, over the years we have also had a few breaks, partly due to health issues, which we have fortunately managed to overcome. This has also influenced our pace, but we always knew that when we returned, it would be with full force. The recording process for "Catharsis" was also done without rushing and at our own pace. We wanted every detail to make sense and for the album to truly represent who we are today. The distance between the two albums allowed our sound to mature naturally. If we compare "Sowing The Seed" with "Catharsis", we clearly feel an evolution, more maturity and greater emotional depth. The first album was a manifesto of what we wanted to explore, the desire to make ourselves known, while "Catharsis" reflects a more intense and introspective phase. We don't know how long it will take until the next album, but one thing is certain: when it happens, it will be because we feel the time is right.

MH- "Catharsis" was released by Raging Planet, how did they become interested in releasing the album? The first one was self-released by you guys, so what would you say is the biggest difference between the band taking care of everything and having a label helping with distribution and promotion? You recorded the album with Pedro Mendes at UltraSound Studios (if I'm not mistaken). What was the experience like? Did you go into the studio with everything ready or did you adjust some things in the studio?

M- The release of "Catharsis" by Raging Planet was a very important step for us. They became interested after listening to the album and understanding the identity of our sound. For us, it made perfect sense to work with a label that has such a solid catalogue within the underground and that understands our sound. Our first album, "Sowing The Seed", was a completely independent release, and of course there is a big difference between doing everything yourself and having a label supporting the distribution and promotion. When you are the one handling everything yourself, you have total control over the process, but you also end up having more limitations, especially in terms of getting the album to more people. With Raging Planet, we felt that "Catharsis" had a much greater reach and was promoted more effectively. As for the recording of "Catharsis", we started working on the album in 2016/2017, initially with what was going to be an EP. However, as we progressed, we realized that the sound we were creating wasn't meeting what we wanted. That's when we decided to restructure the songs. Pedro Alves, from Grave Studio, helped us a lot with this and from then on we started to better understand what our path would be. We went back to the rehearsal room, created a couple more songs and, after the breaks we mentioned earlier, we finally went into the studio to record. When we got to the recording stage, we already had our ideas very clear, but we still ended up creating two more songs during the process. One of these songs ended up being the bonus track (which only those who have the physical album know about). It was a process of exploration and adjustments that allowed us to feel that the album was complete in the way we wanted. Working with producers like Pedro Mendes was something that only benefited us. He is not only a friend, but also an excellent professional. His "imprint" is very present in "Catharsis" and helped to give each song the dimension and intensity we were looking for. Pedro knew how to perfectly understand our sound and was fundamental in ensuring that the album took the form in which we can hear it today.

MH- This year you are returning to Barroselas as one of the members of WOA Metal Battle, what are your expectations for this concert? Given that the festival has a certain importance for your appearance, how do you think SWR has evolved? Returning to expectations, but in reverse, what can the people who will see you at SWR expect from Music In Low Frequencies? The last words are up to you!! Cheers!!

M- Yes, this year we are returning to Barroselas, which is always a special place for us! In addition to being there as part of the WOA Metal Battle, we know that the SWR Barroselas Metalfest has a huge importance in our history. It was there that our journey began years ago. The festival has continued to evolve over the years and with a loyal audience that understands and respects the underground. SWR continues to be an essential meeting point for the metal scene in Portugal, and it is an honour to be part of this lineup again, even as part of the WOA Metal Battle final. As for what the audience can expect from Music In Low Frequencies at SWR, they can expect exactly what we have always done: a heavy, atmospheric and immersive sound. We want whoever sees us to have an intense experience, a true

sonic journey. As always, it will be a dense and emotional performance. We hope the audience will surrender to our music and be part of this energy.

Humanart is one of the more veteran acts in the Portuguese Black Metal scene with a career of almost thirty years! After a couple of EP's, albums, and some fiery live shows, they have cemented their name as one of the most unrelentless acts in Portugal!! They are back to SWR, this time to take the battle to WOA!! Don't miss it!!

MH- Hi JJ, how is everything going? Any idea of what 2025 will be like for Humanart? First of all let's start with the introductions: who is behind the instruments in Humanart?

JJ- Everything is in order, Nuno. The year 2025 will be the year of completion of the composition of the new album, with only very specific and special performances so that there are no major interruptions in the creative process. The line-up is composed of me on lead guitar, Sathronus on vocals, Sadomaster on bass and backing vocals, Fareal on rhythm guitar and Noctvs on drums (basically the line-up on the last album except for the drummer).

MH- After almost 30 years of keeping Humanart's flame alive, how do you see the path you have taken with the band so far? What keeps you inspired to continue with Humanart? Would you say that this inspiration is the same as it was three decades ago or has the inspiration adapted over the years?

JJ- It has been a tough 27 years, and I am definitely on my way to 30. Tough because the effort put into this style is always much greater than the return obtained, it requires a resilience that unfortunately not everyone has, and we are forced to constantly restructure and adapt. As the years have passed, we have sharpened our skills and, at least personally, I have become less stubborn, and I can better overcome the problems and vicissitudes of this path. Inspiration is enhanced by the maturity and focus that comes with it.

MH- The last time we spoke, you had a very bleak view of the state of the national underground, after six years, has that view improved or not? And what about Black Metal? How do you see the evolution of the genre? Many veteran bands talk about bringing Black Metal back to the Underground, where it should never have left, do you agree with that?

JJ- Our underground is what it is, if it changes it's for the worse, fortunately my ability to deal with it has increased and I've stopped worrying too much. Black Metal has had some deviations (which I don't even consider evolution) but our path is exactly the one you're talking about, the old spirit we grew up with in the 90s. We've noticed that some of the press considers this "outdated" and likes to focus on it as if it were mandatory to follow these new trends, but on our part we ignore and let these fashion designers who would be better off working at Gucci walk by.

MH- Your most recent work "(Further) Into the Depths" came out in 2019, how do you see that record today? Would you say it has aged well? The album was mastered at Necromorbus Studio, a place with a lot of history, were you satisfied with the result?

JJ- We were very pleased and received good feedback that motivated us to start the new work with a lot of optimism amidst all the inherent negativity. Necromorbus Studio and Tore need no introduction and there are plans to resume this collaboration in the future.

MH- This year you are returning to Barroselas, as one of the members of WOA Metal Battle, what expectations do you have for this concert? This is your third appearance in Barroselas, what memories do you have of the first two visits to the festival? The last words are up to you!! Cheers!!

JJ- It is with great pleasure that we return to SWR, this time in competition mode to play in Wacken. We are pleased to be able to present something superior every time we go there, we are always well received, and the atmosphere is what we know, the best. As for specific memories, I remember the first time NH blew up a monitor by spilling beer on him while he was playing Come Restus (and obviously the mega defecation), the second time everything was very conventional except for an "elderly" relative of mine (hahaha) who showed up in yellow and a backpack to see us, and someone at the door asked if she hadn't mistakenly thought the swimming pools were next door!!! She loved the reception and the atmosphere!!! hahaha Thank you for the support and support for the zine (old school AFCK!!!!!!!!)

*If there's a name in Portugal which resounds with Thrash Metal, that will be **Pitch Black**!! With a career of thirty years in their resume, these guys are a house name for all things Thrash. They never looked back from the fight and are stronger than ever!! So prepare your bones, head and limbs, it is time for the Thrash Killing Machine to take over SWR!!!!*

MH- Hi Álvaro, how's it going? 30 years of Pitch Black, 20 years of "Thrash Killing Machine", you guys are getting veterans (let's avoid the word old haha), but

more importantly, what can we expect in the near future from Pitch Black? For those who haven't been following the band, present who are the members and what each one does in Pitch Black!!!

Alvaro Fernandes- Hail Metal Horde! It's true, it's been a few years of ups and downs, but here we are. Right now, the band has Quaresma on vocals, Marco on lead guitar, Afonso on drums, Daniel on bass and me on rhythm guitar. Our plans for the near future, and in the short term, are to continue playing live, while we write new material with the aim of recording and releasing a new album. Due to line-up changes, we were away from the stage for many years and when we finally completed the line-up and had a new work in hand, the pandemic came and another few years without concerts. Even so, that work came out in November 2020 and we couldn't promote it on the road. Because of all this, our focus is to continue playing live while we work on new material.

MH- Considering the time when you were called Withering, you've been doing this for 30 years, how does that make you feel? How do you see the three decades that have passed? People have joined, people have left, but you've always kept the band alive, could you say that "as long as there's Álvaro, there'll be Pitch Black"? Let's go back 30 years and what do you remember from those times? What were those early days like?

AF- I don't see things that way in relation to my presence in the band and I don't see the band as something that's mine, although I've had a lot of blood and sweat in it, but if by chance I ever leave, I'd be happy for it to continue, but the truth is that I've been there since the beginning and it's been 30 years, really. I'm proud that 3 decades have passed and we're still here. The same can't be said for the vast majority of bands here. It was a lot of work, especially in the beginning when nobody knew us, and we didn't have internet. Concerts, rehearsals, everything was arranged by landline. There was no GPS, and we went to concerts with directions written on a piece of paper (when we were lucky enough to go by car). We did live shows to play at certain places, we even "slept" at a bus station, our drummer would take a press release to work and a list of numbers and send 50 faxes to promote a release or a concert, on the radio and in zines, we did everything possible and impossible to give concerts, we had to save up our own money to be able to record a demo, among many other things! It was all very complicated at the time, not only were we new, but we also had no resources. So, taking stock, it's obvious that I'm very proud of this journey and I hope to continue for a few more years!

MH- You released two albums in 2005 and 2009, "Thrash Killing Machine" and "Hate Division", looking back at both of them how do you think they have held up against the sands of time? Do they represent what Pitch Black was like at that time? What memories come to mind when you think back to the recording sessions for both? A lot of sweat, blood and a few tears?

AF- Well, I think "Thrash Killing Machine" has stood the test of time well. Although musically and compositionally, these songs are more linear and simpler, they perfectly represent what the band is today. Most of the songs are still part of our set list today and it is a work that, although today I would change a lot in terms of sound, in terms of the songs, I wouldn't change anything. "Hate Division" didn't stand the test of time as well because the sound didn't really represent what the band is. At the time, we had a studio session booked, the record company was betting on us, and we were left without a vocalist. The problem was that there were no Thrash Metal vocalists in Portugal at the time. We were already recording the album, and we still didn't have a vocalist. Obviously, the record company couldn't wait a year for us to find a replacement and finish recording the album. The only way around this was to find a guest vocalist, and Hugo from Switchtense helped us a lot. He came into the studio without a single rehearsal, and we even finished writing a song during the recordings that he had never heard (that song was recorded but not included on the album). After all this, we had the album mastered abroad, but that wasn't the best option either. All in all, the sound on "Hate Division" ended up not reflecting the type of Thrash Metal we play, although the overwhelming majority of the songs were what the band wanted to do, so much so that we still play most of them in concerts today and some are the best received by the public, but in terms of sound and final product, it wasn't our best! Both albums were a lot of work! There were hours and hours of studio time, months of work, it was very complicated to manage everything! The drums were recorded in a single take, so the recorder only stopped if there was a break in the drums, otherwise everything had to be recorded in one take, from start to finish. On the first album, for example, we didn't even record with most of our material because it didn't have the ideal quality for a studio recording, so it was better to ask for help from friends and the studio itself! That's how it is, just as I described above about the beginning of the band and all the difficulties, between 2003 and 2007 (the period when the albums were recorded) things weren't very easy either. We had to deal with all of that but we're still here, at least that's it!

MH- After the album in 2009, there was a deep silence that was only broken in 2019 when you released the single "We're In Command", which features the new members of the band. Why such a long gap between records? How did you feel about releasing a new Pitch Black song? Can you tell us a little about how this track was

created?

AF- Well, this hiatus was mainly due to the fact that we were left without a drummer and guitarist at the same time. However, after we had found both replacements, we were left without the vocalist who joined after Hugo. For many years, we had no one in Portugal singing Thrash Metal in our style, so changing vocalists was always a problem! While all this was happening, I decided to start working on my Death Metal side project, Dementia 13. This happened between 2012 and 2016. In those 4 years, we released an EP and an album. Meanwhile, Quaresma appeared and took over as vocalist in Pitch Black and that was when we recorded the single "We're in Command" (released in 2019). We started working on the next release until the pandemic arrived! As for the song "We're in Command", it came from our guitarist, Marco, who wrote almost all the riffs and then we took care of the arrangements. It was the first song we performed with Quaresma on vocals.

MH- That track, along with four others, appear on the split CD "Bastards United" released by Firecum Records, which features Booby Trap and Buried Alive, in addition to you, how did you get the opportunity to be included on this release? What is your opinion on the final result of the split? You covered "Innocent Birth" by Dove from Porto, was this a way of paying homage to a historic band from the Portuguese scene?

AF- Regarding "Bastards United", one day I called Pedro from Firecum because I had always wanted to release a split and I remembered Booby Trap, a band I had always followed and that even influenced me when I decided to form the band. The idea was to have three veteran bands (let's not call them old hahaha) and Pedro decided to invite Buried Alive. We are all friends, we have known each other's work and career since the beginning, so it made perfect sense. The end result of the split in terms of product was excellent. There was a selection of quite good Thrash/Crossover songs, the layout is quite professional and appealing, but it came out in November 2020 with the country at a standstill and the few concerts that existed were in seated places. We couldn't properly promote the work without concerts, not even one to present the split. We also wanted to do some dates with the three bands but nothing! That was really the worst part. Like Booby Trap, Dove was another band that influenced me a lot and is one of my favourite national bands, especially the demo "Dum Spiro Spero". I always had ideas to pay homage to national bands that I'm a fan of and I had already done that in Dementia 13. This time I ended up choosing a song from Dove's first demo, we learned the song, rehearsed it and then recorded it. All of this was always done with the support of Gusto (original drummer and founder) because I didn't want to release anything without him liking it. The last thing I wanted was to not properly honour the band's work, so I always made sure to send versions of the song to make sure we weren't messing up. In the end, he approved and liked it a lot, as did we. And for me, that was an honour.

MH- MH- This is the fourth time that Pitch Black is at SWR, as a band, since as audience or playing in other projects, your resume is longer, haha, so for someone who has been a regular presence, how do you see SWR evolving? Are we going to have a 30th anniversary party? Are you revisiting old songs? The final message is up to you!!! Cheers and see you guys in Barroselas!!!

AF- I see the evolution of the festival in a very positive light. From the most difficult moments to the general conditions (sound, logistics...) everything has been an evolutionary process. At the moment it is the best Metal festival in Portugal. If nothing else, because it has had a faithful stance since the beginning, in relation to its audience and the most extreme sounds. Of course, there have been more experimental bands and even some that strayed a little from the usual Death, Doom, Black, Thrash, but the focus has always been on bands that are both underground and extreme, as well as historical! In fact, there is no shortage of historical bands, if we made a list of the names that were present at the festival, it would be surreal! And I'm going to do... Bolt Thrower, Autopsy, Suffocation, Immortal, Candlemass, Katatonia, Whiplash, Kreator, Sodom, The Haunted, Pentagram, Exhorder, Napalm Death, Hirax, Nifelheim, Atheist, Voivod, Angel Witch, Venom, Immolation, Malevolent Creation, Artillery, Possessed, Metal Church, Doom, Marduk and I was here all day. The festival's curriculum is absurd. In fact, counting with the Withering period, we will be 30 years old in 2025 (only at the end of the year) but we won't do anything special. We always refer to anniversaries, but we don't really celebrate. We're not one of those bands that do anniversary concerts with guests, concerts playing songs from a single album, we don't need that kind of gimmick, it's not our thing. When we turned 15 we did a special concert but I think that was the only time! Apart from that, reissues, merchandise alluding to the occasion, etc. are the only tangible things we do. Honestly, we're not that kind of band! Well, thank you very much to Metal Horde for the invitation and the opportunity and, of course, for all the hard work over the years! I'm a fan! Read, support, spread the word because it's more than deserved. See you in Barroselas!!!

DAY 1 THURSDAY / 24.04.2025

REPULSION
GEHENNAH
MERRIMACK
AHAB
STEELHARMONICS
KAWIR . GOLPE
MALPHAS
DOLMEN GATE
PHENOCRYST
RAZORVOID . GODLESS

GODLESS

Hailing from India ***Godless*** *has been one of the strongest names from that scene for that past decade!! Even before releasing their debut album, thy had the chance to play Wacken by way of winning the WOA Metal Battle in India in 2018. This will be their debut in Portugal, so raise your glasses to the godless!!!!*

MH- Hi guys, how are you? Kaushal which was your vocalist since the beginning left in 2024, so how are you in the hunt for a new frontman? Can you please introduce to all of us who are the people behind the instruments in Godless!!

G- Hey, thanks for having us here for the interview. Yes, we've had a change in lineup with one of the original members moving on. Our current lineup is: Nangsan Lyngwa - vocals, Moiz Mustafa - guitars, Abbas Razvi - bass and Nikhil Rajkumar - drums.

MH- So Godless story starts around 2015, how did it happen? What led to its creation? How do you see this first decade in which the band has been alive? Is it difficult to find the right people to push the band forward to the goals you had in mind when you created the band? For those unaware of how Godless sounds can you define it in a couple of quick words?

G- So even though the band was formed in 2015, the members have been a part of various other bands in the scene since much before that. We all got together to form this project to take it up seriously and to release music frequently and tour regularly as a band. Even though India is a massive country with a huge population, it's a struggle for us to find the right musicians who have the same commitment levels. All the members in the band are spread out over various parts of the country. We all live around 500-2000km away from each other and try and meet regularly to rehearse as a band. This itself can be difficult to take up as a serious commitment for most people but we've been lucky to have the right musicians to keep this going forward.

MH- You guys won the Wacken Metal Battle in India in 2018 and went to play in that prestigious festival, how was the experience to play in one of the biggest Metal festivals? One of those experiences which will stay with you for the rest of your life? Was this your first incursion into European lands?

G- It definitely was a great experience to play at Wacken Open Air in 2018. That was our first exposure to European soil. It definitely is a memory that will stay with us for a very long time. That led to us being exposed to the scene in Europe and us touring here on a more frequent basis as well.

MH- In the end of 2021 "States of Chaos" your debut album came out, in a edition done by you guys, did you try to find a label to release it, or did you prefer to handle everything? How do you think the album turned out? Would you say "States of Chaos" is your natural progression after your 2 first EP's which came out in 2016 and 2018?

G- States of Chaos was released independently by us. Our previous EP was released independently and we knew how to go about with the release and promotion around it so it was not something new for us. We put in the same amount of effort in an EP as we do with an album. Musically, SOC is a natural progression for the band but also includes some elements of more old school death metal included in the record.

MH- A couple of months ago, you guys released a new single in the shape of "Amorphous Mass", is this one the first hint of what we can expect from your second album? How far would you say you are in the creation of this record? Any ideas when will you have it out?

G- Amorphous Mass was the first teaser towards the direction of our music with our next EP which releases in April. This record has our signature sound which has evolved over the last decade. It blends an early 90s death metal sound with some thrash elements and is also the introduction of 2 new members in the band, the drummer and vocalist.

MH- You'll be playing for the first time in Portugal, if I'm not mistaken, what are you expecting from this show in Lusitanian lands? And what can the SWR fans expect from Godless? Hope you guys have fun and last words are for you!!!

G- Yes indeed, this is our first time in Portugal and SWR will be the first show there. We're looking forward to kicking off our European tour promoting the new record with the show at SWR. We're covering some new territories this time around so are excited to take the music to new areas. The crowd can expect a loud, fast and aggressive set from us. We've received a bunch of emails and messages and look forward to seeing everyone there at the festival and having a drink with people after the show.

SWR Barroselas Metalfest 25
23-26 April 2025 • Barroselas - Portugal • www.swr-fest.com

Dolmen Gate

***Dolmen Gate** is a new name in the Portuguese scene but some of its members are not that young anymore!! They came out to conquer the world in 2024 with their debut album and have already played in festivals like Keep It True or Up The Hammers (places any Heavy metal fan knows at least by fame)!! Already working on their second one, they still have some time to debut in Barroselas!!!*

MH- Hey guys, how's it going? I read something about you recording your second album, so no rest for the wicked, right? How's that coming along? Let's start with the introductions, who are the five Warriors (big W to cover both genders) behind the instruments in Dolmen Gate?

Kiko- The first album, despite having its release anniversary in April, had already been recorded more than a year before the official release, so for us it has already been quite well-played. As we are just now finishing recording the second album (still untitled), we will take the opportunity to do a small preview at Barroselas, playing one or maybe two new songs. The rest, with luck, you can hear later in the year, if everything goes as planned!

Alex- About us, well, I'm Alex, as you already know. I've played in a few heavy metal bands here in Portugal. Ana is on vocals, and although she's never had an original band, she's been singing for a few years now and has brought class to this group. On guitar, Artur, our Malmsteen from Silves. On the other guitar, Kiko, who I share a band with in Nagasaki Sunrise, and on bass, Nuno, who you also know from Ravensire. Although he's moved to bass, he continues to compose music, and that's a good thing. We all live in the Lisbon area and most of us were friends or played in bands together, so the formation of this band came about naturally.

MH- Dolmen Gate appears in 2021, a little I think, due to the end of Ravensire, can you tell us a little about how Dolmen Gate came about and how the band evolved into the quintet it is today?

K- I think the first rehearsal was in the summer of 2021. It started on the initiative of drummer Alex, who came to talk to me and Fred, the drummer from Inquisitor who had become a bassist, about creating a more epic heavy metal band. In the first rehearsal, we wrote the skeleton of what would become our first song, Retribution. Shortly after, Nuno from Ravensire joined on guitar and the writing of new songs progressed quickly. However, we were missing a key piece, a voice, which we found in Ana, a long-time friend, who fortuitously posted a video of her doing a Deep Purple cover. If it weren't for that, we wouldn't even know she could sing! Ana's presence in the band was a great source of motivation and inspiration, her voice and lyrical interpretation were incredible from the beginning. It was with this line-up that we wrote most of the album. The last, but not least, addition to the line-up was Artur on guitar, with Nuno taking on the bass role. In my opinion, it was the icing on the cake. Both Nuno and I have hands that are like hooves when it comes to solos, and having someone who knows how to treat a guitar with delicacy is a breath of fresh air, especially for the listener. Before Artur joined, we already had 4 songs recorded, 2 of which can be heard on the Finis Imperii demo. After he joined, we recorded 3 more songs, thus sealing the debut album.

MH- Meanwhile, your debut album, entitled "Gateways of Eternity", was released in April 2024 by the Greek label No Remorse Recs, knowing the label's roster and the Greeks' passion for Heavy Metal, it makes more than sense to work with them, right? The album was recorded by Paulo Vieira at Imperial Studios, a formula that you kept from the demo, and also from other times, don't change a winning team?

A- I think it made perfect sense, and it was one of the labels I had the highest expectations of working with them, so it was the ideal decision. For the reasons you mentioned (the label's roster and the Greeks' passion for heavy metal), there is a whole understanding of genuine and passionate heavy metal, as well as a connection to the distribution channels and the people who listen to our style, epic heavy metal. We want to reach them, and it would certainly not be with a label in Portugal that we would be able to reach our niche, so to speak. On the other hand, it is good to have someone on the other side who understands and likes what we are doing. Regarding the choice of Paulo Vieira, or Paulão as his friends call him, it was an obvious decision. In addition to being a competent producer, he knows what we want, and yes, it is a team from another time haha. For example, I have already recorded with Paulão in Ravensire, Midnight Priest, The Unholy, the demo of Nagasaki Sunrise... And Nuno had also known him for a long time.

MH- The album was your first work as a quintet, has that changed the way you compose music or how you worked on writing "Gateways of Eternity"? In terms of lyrics, what can we expect from this album? What inspired you when writing songs like "Chambers of Magic" or "Horizon's Call"?

A- The transition to a quintet didn't change much. In this band, we work together. Someone brings

a draft, we all give our opinions on the music, suggest changes and work together to create the best possible music. Fortunately, there are no prima donnas in the band, haha, and people accept suggestions and this way of being, with constructive and open criticism. After we finish the structure, Ana adds the vocals, which is a very personal job and one that she does very well. Regarding the lyrics, what personally inspires me (and I would say other scribes as well) are concepts traditionally linked to heavy metal: battles, the occult, death and its mysteries, the passage to eternity! It's about a certain epic evocation of our own dilemmas metaphorically turned into battles, based on imagery ranging from Tolkien, the poetry of Edgar Allen Poe, Lovecraft, Robert E. Howard. In the two songs you mentioned, themes such as evil, the eternal war of men over themselves or the passage to another world are present. We don't intend to be erudite, but to adapt strong and heartfelt lyrics to the music, which is what matters most in the end.

MH- Last year you played at Keep It True, Up The Hammers, Spain and on several stages in Portugal. The stage ends up being one of the best places for the band to gain experience, right? How were the experiences in Germany and Greece at two of the most well-known festivals linked to traditional Heavy Metal? You ended up releasing the concert you gave in Greece on cassette this year, how did that opportunity come about?

K- Yes, concerts end up being important for the band to gain confidence and cohesion. It is also the most direct way of measuring the audience's response, for better or for worse. Fortunately, the reactions we have had have been mostly positive, especially abroad. Keep it True and Up the Hammers were incredible experiences, especially for such a new band. They were probably our best concerts so far and largely due to the audience's reaction. If it weren't for that, we probably wouldn't have so much confidence in the path we have taken as a band. The release of the Athens concert came about primarily because the festival gave us the opportunity to record the concert. Initially, we didn't even have the idea of releasing anything, it was just so we could listen to it later to see how it went. But the recording ended up being incredible, both for our performance (modesty aside) and for the audience's reaction. The cassette serves as an immortalization of that moment in the band's "career" as well as a less tame version of the songs recorded on the first album.

MH- Debut in Barroselas, for Dolmen Gate, what are your expectations? Especially for those who have never done it before? Can you reveal if you will play anything from the new album or for now is it important to play "Gateways to Eternity" a little more first? Are you the ones who will give the last words? Cheers and see you in Minho in April!!!

A- Hi Nuno and Misha! First of all, congratulations on another edition of this zine that never misses a Barroselas edition. About the debut: I think that for those who have never played at Barroselas it will certainly be a good experience. About expectations, I have none to be honest. Thank you to the members of SWR for the invitation and bring some epic heavy metal to the most renowned underground festival in our backyard! We will play at least one song from our new album that is being recorded and play the album released last year. A big hug and see you in April!

ISSUE #32 WILL BE OUT IN MAY'25!
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*Why there aren't more Death Metal bands inspired by the sheer destruction force of Volcanoes, I don't know but that's what ticks **Phenocryst**!! And their two releases so far are as destructive as what inspires them!! Now it's time for them to debut at SWR Barroselas Metalfest and let's hope the small village in the North of Portugal survives it!!!*

MH- Hi D.S., how's everything going? New album in 2024, so in 2025, can we expect to see Phenocryst on stages across the country? Let's start with the performances: who are the souls behind the instruments in Phenocryst?

D.S.- Hi Nuno, everything is moving along! It's true, the album was released in 2024 and we already had the opportunity and the honour of playing with Grave Miasma and Tvmvlo on two dates in December, right at the end of the year. Now this year the intention is to promote the album but also to start finishing some songs that are in an advanced state of decomposition, as if they were coming out of the furnace. We are obviously interested in playing live, and especially abroad, so we'll see. The line-up that recorded Cremation Pyre was Artur (Systemik Violence, Prayers of Sanity) on drums, D.S. (Archaic Tomb) on guitars and vocals and

Vasco Martins (Systemik Violence) on bass. Live we now have Diogo Santana (Fustilarian, Necrobode, Ventr) on guitars and Gonçalo Faias (Nagasaki Sunrise, Midnight Priest) on bass.

MH- The story of Phenocryst began in 2020, how did the band come about? At the time, you had another project, Archaic Tomb, so what led you to create this one? Did you have songs/riffs/ concepts that didn't fit into Archaic Tomb? How do you evaluate this journey, which has already had a pandemic and changes in the line-up, but also concerts and two recordings?

DS- I started the band for two main reasons: Archaic Tomb was going to go on hold due to João Monteiro's (drummer, RIP) illness, and because I had some ideas that didn't fit into Archaic Tomb's aesthetic. So I decided to start another project, with several riffs and ideas that I had had for some time, and I created a whole lyrical aesthetic based on themes that were quite different from those I explored in Archaic Tomb. The pandemic was indeed an obstacle to some logistical issues at the beginning, but I think things went normally afterwards. We had the opportunity to play a few times with bands that we respect a lot, such as Corpus Christii, Filii Nigrantium Infernalium, Pitch Black, among others.

MH- The concept behind Phenocryst is linked to volcanology, what led you to use volcanoes, fire and destruction as the lyrical/musical concept of the band? Where did this fascination for this natural phenomenon come from? Would you say that the attraction comes from realizing how insignificant we humans are when compared to the destructive power (volcanoes, earthquakes, tsunamis) of Planet Earth?

DS- The band has a strong connection to geology, as I have an affinity and fascination for geology and volcanology. The focus is essentially on volcanological processes and the relationship with death in its various forms. Although the band started with a more scientific approach, with the EP Explosions, Cremation Pyre explores more the destructive impact of volcanoes on humanity and the relationship between volcanology and religion. The destruction caused by volcanoes, like other extreme natural phenomena, highlights human fragility in the face of the relentless force of the planet, a central theme in the band's music.

MH- "Cremation Pyre", your debut album, came out in 2024 through Blood Harvest, with whom you had already worked on the EP, have they been a good home for Phenocryst? Three years apart, and with a somewhat different line-up, how do you compare the album to the EP? How different was the composition of the album? Can we see the album as a new phase for the band?

DS- The relationship with Blood Harvest has been very positive for the band and provides us with a good platform to promote our work. Their manager, Rodrigo, is a long-time friend, and to this day he has been impeccable with us, and that is something we also value greatly. In terms of releases, I believe that the album expands the band's boundaries, but in a more well-defined way. It is something of a paradox, because at the same time as I feel that new ideas and styles have emerged in the songs, we also feel that we fit more into the death metal genre than the previous EP. The album maintains an unconventional style, in terms of structures, and some tracks were created to convey specific volcanic processes, such as Incandescent Debris, for example. The album can be seen as a natural evolution of the band, deepening its sound and exploring new atmospheres within death metal.

MH- You recorded the album at Pentagon Audio Manufacturers with Fernando Matias, what was the experience like? The album features something you've never done before: a track sung in Portuguese, how do you think the final result turned out? There's a lot of Black Metal and some Heavy Metal sung in Portuguese, but Death Metal is something you see much less of, do you think it's a language that's difficult to adapt to the (musical) pace of Death Metal?

DS- We really enjoyed working with Fernando Matias and the experience was very positive. He understood the band's vision and helped us achieve the sound we wanted. The decision to include a song in Portuguese, Fogo nas Entranhas, came about as a personal challenge and a test of the language's phonetics within death metal. The process was not easy, as I almost had to relearn how to scream so that the words would come out as I had initially envisioned. Although Portuguese is not very common in death metal, I don't see this as a problem, but rather as a differentiating factor. The track explores sacrificial rituals on Mount Bromo in Indonesia, a place where volcanism is strongly linked to local religious beliefs, and so I felt it was the ideal track to experiment with our language.

MH- Debut in Barroselas with Phenocryst, what are your expectations for this day? Can we expect a set list based on "Cremation Pyre"? For those who don't know you, what can we expect from Phenocryst? A performance that will make Barroselas tremble? The last words are up to you!! Cheers and see you in Barroselas!!!

DS- Expectations are always the best possible, a day full of partying, alcohol, good company and great music! For our part, we hope to contribute to this success, which is always annual, and so we will be prepared to release doses of dark death metal, without bullshit, without fancy phrases on stage and without mercy, because death comes to everyone. Thank you to everyone who supported us and we will see you around for a drink or two. Let's celebrate death because life is ephemeral, and death is eternal.

Sweden has quite a nice relationship with the SWR and yes, that's where ***Razorvoid*** *arrives from!! They are a young band, formed by not so young guys ahah!! Their music is danceable, fast and neck breaking, and you will fucking love it!!! Scout's word!!!*

MH- Hey guys, how are you? New year is on its way, so what can we expect from you guys in the near future? Any new record coming out soon? To start let's go to introductions: who are the four guys behind the instruments in Razorvoid and what is the favourite poison (aka as drinks) of each one of you?

S- Heey! Everything is good, thank you. Yes things are looking good at the Razorvoid camp, we still got some more shows to announce for later this year. And right now we are doing pre-production for our debut full-length album and things are going great. But soon we're gonna start rehearsing for the upcoming shows! We got one show the weekend before SWR in our hometown of Gothenburg together with the maniac punks of Terror Cross from Finland. Razorvoid is me (S) on guitar and vocals, A on drums, A on guitar and J on bass. Hehe it's easy to say that we are all beer & liquor fellows.

MH- Razorvoid story starts around 2021, so what's the story behind the creation of the band? You guys felt it was time to get together and make some noise? Your music seems to drink from a couple of fountains like Thrash Metal, Punk, D-Beat, so would you say your sound is a mix of the tastes of the guys behind the band? For the people that are unaware of Razorvoid, how would you describe what they are going to hear in Barroselas?

S- The story behind Razorvoid is that me and A on drums are old friends. We've been talking about forming a band with just those styles you're talking about haha. Being fans of death metal, d-beat punk and Motörheadish rock n roll and just mix it all together. The first two songs we did it was only me and A but after a few sessions we asked our friend D to play bass, and when it was time for our debut show we asked A to step in on second guitar. D was with us on a couple of shows but decided to part ways and then we asked J to do the bass duties. We describe our style as Hellish metal punk, it suits our style well. If you are a fan of Anticimex, Motörhead, Driller Killer and Bastard Priest etc it's right up your alley! Our show at SWR is going to be intense, chaotic and with full force from start to finish, so prepare for a hell of a show you Portuguese caralhos!

MH- In 2022 you recorded a couple of singles which you then compiled in a tape called "Sonic Decay", no way those songs would just end as digital releases, right? You guys fans of the tape format? Usual how do you guys build a song? Do one of you guys drive the creation and then the rest is done at rehearsals?

S- Yes, those songs had to come out in some kind of format, Tape or vinyl. We released Sonic Decay ourselves independently because the cheapest way is tape and it turned out well. We are fans of the tape format of course, got to keep the underground scene alive! In the beginning it was me and A that built the songs, now we contribute all together when we have a steady line-up for the band. Both musically and when it comes to lyrics.

MH- In October of 2023 you released your second tape "Terror In Time", a 5-song EP, which you recorded by yourselves, and then sent to the famous Sunlight Studios and the capable hands of Tomas Skogsberg for the mixing, how has been the experience of doing the recordings by yourselves? And what do you guys think of Tomas mix? Exactly what you guys were looking for?

S- Yeah we have recorded everything ourselves. Our rehearsal place also works as a studio so it's easy and convenient to record there. Both A and J in are good engineers and tech guys when it comes to recording. When it comes to Tomas Skogsberg it was an easy choice. He has recorded and mixed many good bands and me (S) and A the Drummer have recorded other projects in his studio before Razorvoid. Next step though is to maybe record with a producer when we are going to do our full-length album later this year.

MH- "Terror in Time" seems to be an excellent title for what's happening in the world in the last few years, is the world turning into shit? Or it has happened already and there's no way back? Can you tell us about what inspired you guys to write

the music and lyrics for the EP?

S- Hehe well thanks, the lyrics for the song Terror In Time is more of a psychological view from a dystopian world in perspective from one person. So yeah maybe the world is turning more and more into a pile shit? Inspiration comes from both literature and movies that inspired the band. I myself have always been drawn to abstract and dark themes in art, music, movies etc. And it usually does not foresee a bright future, so yes it's shitty! The EP Terror In Time has a variation of lyrics that reflect occult folklore, A dystopian future, psychological mind control and DEATH!! After we recorded the songs for the Sonic Decay session it felt like everything came in naturally when it came to write music for Terror In Time. We are four guys who want to do the best with the ideas we have.

MH- I think this will be your debut in Portuguese lands, so any expectations? What can the SWR crowd expect from Razorvoid? Final words are yours so feel free to advertise, publicize or harass people to go and see you guys eheh!! Cheers and see you in Barroselas in April!!!

S- Yes, it's going to be our first time in Portugal. I have played SWR 2012 with my old band and also attended as a visitor the year after. One of my favourite festivals, Portugal in general, is madness! The SWR crew are doing a great job with keeping the underground scene alive and burning, with a great line-up this year our expectations are high and I think we won't be disappointed! Portuguese punks and metalheads are setting the standard high! We are going to greet the audience with a high energy metal-punk show that is going to break your necks and keep you hungover for weeks!! Live fast, don't take it easy!

AHAB

Nautical Doom/Death Metal, not a common one, right? But with a name inspired on Moby Dick, it's not very surprising that is exactly that where ***Ahab*** *dwells. The German band has been filling our nightmares with nautical tales for twenty years and they are one not to miss!!!!*

MH- Hi guys, how are you? Your calendar for 2025 seems to start to be filled with concerts, so you guys getting ready to be on the road a lot this year? The line-up hasn't changed since 2008 but for those unaware of Ahab can you please introduce who is behind the instruments?

AHAB: Hey! We're doing great, thanks for having us. Yeah, 2025 is shaping up to be a busy year for us. We're really looking forward to hitting the road again, seeing old friends, and bringing our Nautic Doom to new places. Touring is always a special experience, and we're ready to set sail once more. For those who don't know us yet, AHAB has had a solid lineup since 2008: **Daniel Droste** - Vocals & Guitar, **Christian Hector** - Guitar, **Stephan Wandernoth** - Bass and **Cornelius Althammer** - Drums. We've been navigating the depths of doom metal together for quite some time, and that unity really shapes our sound and dynamic.

MH- It's been twenty years since you sailed off into the unknown waters of having a band, so how do you feel about these two decades that have flown by? When you look back how do you feel about the path you've taken? How far has Ahab come, music wise? How do you think the band has evolved throughout these 2 decades and the several records you have released?

AHAB: Yeah, it's pretty wild to think that it's been twenty years already. When we started, we were just a couple of guys deeply into doom metal, fascinated by nautical literature, and eager to create something unique. We never imagined that AHAB would sail this far, and yet, here we are—two decades later, still writing, recording, and playing shows around the world. Looking back, we feel incredibly proud of the path we've taken. We never rushed things or tried to fit into trends; we've always followed our own artistic vision. Each record represents a chapter in our journey, not just musically but also personally. Musically, we've come a long way. Our early material was deeply rooted in funeral doom, and over time, we've incorporated more progressive and dynamic elements into our sound. Albums like *The Boats of the Glen Carrig* and *The Coral Tombs* show a broader spectrum of what AHAB can do—there are still the crushingly heavy moments, but also more intricate, almost psychedelic or post-rock-influenced parts. Ultimately, our evolution has been natural. We're still the same band, telling dark, oceanic stories, but we've grown as musicians and as people. And that journey isn't over yet.

MH- In 2023, you guys released "The Coral Tombs", which was quite well received by the media, and fans in general, so how happy are you guys with your fifth album? With the pandemic, and your personal lives also becoming busier (I heard something about a couple of kids being born), this album came eight years after "The Boats of the Glen Carrig", so how do you see it when comparing it with

your previous one? Can we see it as a continuation and a progression of the Ahab sound?

AHAB: We're incredibly happy with *The Coral Tombs*! The response from both fans and the media has been fantastic, which is always a great feeling. After such a long break between albums, it was exciting-and maybe a bit nerve-wracking-to finally release new music again. But hearing how well it resonated with people made all the hard work worth it. The eight-year gap wasn't really planned; life just happened. As you mentioned, some of us became fathers, and of course, the pandemic threw its own challenges into the mix. But in a way, that time allowed us to refine our ideas and come back stronger. When comparing *The Coral Tombs* to *The Boats of the Glen Carrig*, you can definitely see it as a continuation of our sound, but also as an evolution. *The Boats of the Glen Carrig* already showed a more progressive and dynamic side of AHAB, and we took that even further on *The Coral Tombs*. It's probably our most varied album yet, with moments of pure funeral doom, but also intense, almost death-metal-like passages. The concept, inspired by Jules Verne's *20,000 Leagues Under the Sea*, also gave us the perfect setting to explore new sonic depths. So yeah, *The Coral Tombs* is definitely an evolution. It still has the core AHAB elements-massive, oceanic heaviness-but we pushed ourselves even further creatively. And we're already looking forward to seeing where the next album will take us.

MH- You've been with Napalm Records since your debut album, would you say you found the perfect partner in crime? You also seem to cultivate other long relationships: the cover is once more done by Sebastian Jerke and the production done by Jens Siefert, both of them have been working with you guys since "The Giant", is it important for you guys to work with people that already know what to expect from you?

AHAB: Absolutely! Napalm Records has been our home since day one, and that kind of long-term relationship is pretty rare in the industry. They've always given us the artistic freedom we need while supporting us in the right ways. We never felt the need to look elsewhere because the collaboration just works-it's a strong, respectful partnership. As for Sebastian Jerke and Jens Siefert, it's the same thing. We really value working with people who understand our vision. Sebastian's artwork has become an essential part of our albums; he captures the atmosphere of our music and the literary themes we explore perfectly. Every cover he's done for us feels like a visual gateway into the world of the album. Jens Siefert, on the other hand, knows exactly how to bring our sound to life. He understands the balance between heaviness, dynamics, and atmosphere, and that's crucial for an album like *The Coral Tombs*. When you work with people over multiple projects, there's a natural trust that builds up, and that makes the creative process much smoother. That being said, we're always open to new influences and ideas, but we also know that when something works really well, you don't need to fix it. So yeah, we definitely value these long-term collaborations-they've helped shape AHAB into what it is today.

MH- Melville, then the tale which inspired Melville, Poe, Hodgson and now Jules Verne, have been the fountain of inspiration for your concept albums, can you give us a broad view on how do you (as a band) turn the vision of that concept into a music album? I think this is your first album about a story that is set underwater and not above water, so did that have any impact on the way you wanted the album to sound?

AHAB: It all starts with finding the right book-one that resonates with us and offers enough depth to translate into music. Once we settle on the concept, we dive deep into the atmosphere, emotions, and themes of the story.

For *The Coral Tombs*, the fact that *20,000 Leagues Under the Sea* is set completely underwater had a huge impact on how we approached the album. Unlike our previous records, where we explored stories of shipwrecks, doomed voyages, or monstrous creatures lurking in the depths, this time we were already below the surface from the start. The pressure of the deep, the isolation, the mystery-it all influenced our songwriting. That's why *The Coral Tombs* is probably our most dynamic album yet. It has moments of crushing heaviness that reflect the oppressive depths of the ocean, but also more fluid, almost dreamlike passages that mirror the strange beauty of the underwater world. We also experimented more with contrasts-just like the novel itself does. *20,000 Leagues* has adventure and wonder, but also darkness and danger. That duality shaped our approach to the album, leading to more aggressive sections than we've done before, but also some of our most atmospheric moments.

Ultimately, every AHAB album is an attempt to bring literature to life through sound, and with *The Coral Tombs*, we wanted to create something that truly feels like being lost in the deep.

MH- Return to Barroselas after 2015, any good memories from that passage through Portugal 10 years ago? Will you be playing mostly songs from "The Coral Tombs" or a mix of new and older songs is always the best idea? Final message as always is for you to deliver!!! Cheers and see you in Barroselas!!!

AHAB: Oh man, returning to Barroselas after 10 years is something we're really looking forward to! Our last time there was an incredible experience. I still remember that we were in Portugal for four days. We were in a small resort and had great neighbors with whom we could spend a good afternoon with a

few beers. There's this little story that we always like to tell each other. We came back to our accommodation at night after the festival and met this nice guy we had partied with in the afternoon. He had a plastic bag with him and kept trying to explain something to us in Spanish with great enthusiasm. It turned out that he had collected snails and wanted to invite us for dinner, just great ahah - caracolles aqui! It's always special to come back to a place where we've had such good memories. As for the setlist, we always try to strike a balance. *The Coral Tombs* is still our latest release, so we'll definitely be playing a good amount of material from it. But at the same time, we know our fans love the older songs too, so we'll make sure to bring a mix of everything. Expect a journey through our discography-from the early, crushing funeral doom days to the more progressive and dynamic elements of our newer material. Final message? We can't wait to see you all at SWR Barroselas Metalfest! Get ready to dive deep into the abyss with us. See you in Portugal-cheers!

Arriving from Switzerland, ***Malphas*** *are a Black Metal band which has been making quite an impression with every new release. Now, they will be terrorizing Portuguese lands and the SWR Barroselas crowd! Don't miss the ritual!! You are warned!*

MH- Hi guys, how are you? New album almost out, tour through Europe, 20205 seems to be going to be a busy year for Malphas, right? For those that don't know Malphas can you please introduce who is behind the instruments?

J- Hi Nuno! Thanks for having us! Actually last year was even more busy than this year, which seems a bit surprising maybe. We had 2 EU-Tours last year, aswell as many club and festival shows. Beside all this we spent every free minute for composing, recording etc. for the new Album, so it was a tough but very cool year. 2025 is a bit more relaxed with having the record done. Also we will have only one tour this year, so its a bit like harvesting the fruits that we planted last year haha. In malphas we are me, J. , on drums, Xezbeth and Ravendust on Guitars, Näbugring on Bass and Szivilizs on vocals.

MH- It's been a little over a decade that Malphas was invoked from the depths of hell, so how do you see these eleven years that have passed? Do you remember how the story begun? What inspired you guys to create this weapon of mass destruction? Can you tell us what's behind the moniker Malphas?

Raven Dust- 11 Years... fuck. We didn't count you know. Malphas started with Xethbeth and Ravendust on guitar with our first singer who left us years ago. The plan was simple: composing music all together and then smash people's faces and ears while playing live. After 11 Years it's still exactly the same with the actual line-up.

J- For me it's a bit different than for Raven. We all had several Bands together through the years, so for some Malphas was a bit like a side-project for a while. Between 2017 - 2021 Raven, me and Näbugring (as well as Szivilizs and Xezbeth actually) were very active with the Band Chotzä. We also played Portugal in 2017 or 2018 btw! After I split with Chotzä around 2021 I wanted to put all possible energy into Malphas and push the band to the limit. So since late 2021/early 22 we started to push, organize yearly tours, writing constantly music and taking it a bit more serious.

MH- Like I said above, you guys have a new album, "Extinct", which is not even out while we are having this chat, so what can you tell us about it (number of songs, where was it recorded, who drew the cover, etc)? This album will be your first in your relationship with Soulseller Records, how did the chance to work with them happen?

J- I was involved in the band Porta Nigra from Germany, which released over Soulseller. Through that I came in contact with Jorn (chef of Soulseller). We are very glad to be with them, Jorn is doing an amazing job so far and we couldn't be happier! The artwork (as well as the one from the previous album) was drawn by Chris from misanthropic arts! Amazing artist! We recorded the album at chöuer studios (drums/vocals), the guitars at home. Mix and master are done by Markus Stock and Klangschmiede Studio E.

MH- New album, new singer, so how do you feel about "Extinct"? Do you see it as a new chapter for Malphas? Comparing with records like "Divinity's Fall" or "Flesh, Blood & Cosmic Storms", how similar/different was the writing process for "Extinct"? Can we talk about an evolution which started with the 2015 EP and is now in full rage with "Extinct"?

J- We feel really confident about Extinct! It's not an entire new chapter though, it's still in the same spirit as before but way more aggressive, with some sort of thrash influence somehow. For Flesh, Blood & Cosmic Storms we rented an appartement in France and wrote the whole album together in one week. For this album we wanted to give it a bit more space and let it breathe. So we gathered at raven's place on the weekends, writing it over a couple of months. I think it's a refreshing record!

MH- I don't think this will be

your first time in Portugal, but it's going to be the first in the SWR Barroselas Metalfest, so any kind of expectations for this one? And what can the SWR crowd expect from Malphas? Will you be focusing on "Extinct"? Last words are yours!! Cheers and see you in Portugal in April!!

J- We played in Portugal one time, in November 2022! Portugal has been important for us since a while, we played there already with several different bands over the years and Portuguese people have always been super supportive, kind and very ambitious about black metal! So, we are glad to being able to perform at one of Portugal's best extreme festivals! It's definitely a highlight of the tour and we are looking forward! Looking forward to meeting all of you.

Gehennah, if you don't know this name by now, your life is missing a lot of salt and pepper!! The kings of the sidewalk are coming for the first time ever to Portugal, so lock away your daughters and hide the booze!!! Nothing will ever be the same!

MH- Hi guys, how are you? You already have quite a few shows on your agenda for this year, so is 2025 going to be a year to be on the road? The four of you have been together for more than a decade now, but in case one person reading this, is unfortunate to not know Gehennah, can you please introduce the four street maniacs behind it? Beer, whisky or wine? Or all of them? Eheh

G- Hey! Yes, it's true! We're coming to town, and for you sorry maniacs that never witnessed the shitshow! On vocals the mighty Mr Violence with a voice that moves mountains and breathes fire. The guitars are handled by the fastest string-slinger around, Rob Stringburner! On Bass guitar we have the stagebreaking & headbanging Charley Knuckleduster! Behind the drums are the powerhouse of Hellcop! Whose bass drums are going to split the earth in half! We are Gehennah and we live to indulge in as much bad behavior as possible!

MH- 30 years, fucking hell, you ever thought you would still be talking about Gehennah after so many years? Or more surprised that your livers survived those 30 years? What would you say is the biggest difference between 1991 and the present-day Gehennah? And what hasn't changed?

G- It's almost uncanny how little has changed since back in the day, considering we were teenagers at the time. Personal growth and maturation have never been the strong side of this band. Once assholes, always assholes we're kind of surprised that we are all alive and reasonably functioning individuals, and we're even more surprised that people still seem to discover the band. Both things are positives, of course.

MH- Back in the 90's you were involved in the Headbangers Against Disco splits, do you agree that with all the whimpering in the Metal scene nowadays, we are in desperate need of a fourth volume? How do you think nowadays scene is compared to when you emerged from the sewer? A bit better on the raw side, but still with a lot of Life Metal?

G- There are so many bands and so much stuff coming out nowadays that it's impossible to keep track. The good news is there are a lot of cool, raw underground bands to support. Back when we started everything was a bit more streamlined, it was like every god damned band sang about trolls, winds and/or vampires. These days we kind of tend to just ignore the shitty stuff and focus on the cool bands.

MH- You came back in 2016 with "Too Loud to Live, Too Drunk to Die", it took you a while, but you went back to studio, so how did it feel to be recording again? What were the biggest challenges you guys faced when you were in Studio Cobra? And you got a deal with Metal Blade, sweet, right? How have they treated you guys?

G- It was a pretty smooth operation. We we're well prepared and rehearsed the new songs a lot before we went in. Cobra is a nice studio and Konie who helped us produce it did a really good job. Metal Blade is just as professional as you would think, stuff gets done without problems. The biggest challenge is as always, the band. When we're in a studio recording, we're there to have fun and we will be drinking and fucking around, we always record live and will never spend time polishing the takes. What you hear on the record is how we sound. That's just the way it is. We're not a very professional band and we never will be. We're not here to make money for the companies, we're here to have the time of our lives with our fans! Fuck everything else!

MH- One thing I love about Gehennah is that you guys don't pretend to be what you are not, and your lyrics are just like that, good old tales of boozing, fighting and poser bashing, someone has to stay honest, right? "All of the Decadence, None of the Success" is that a warning, a swansong or just a realization? You ever had regrets or is life too freaking short for that?

G- Most songs we written is based on experience and stories of events that has happened at some time. Sure, some may have been exaggerated a bit for fun, but they usually come from things we experienced through the years. But it also serves as a warning for all the soft poser bands out there that the underground metal scene will always be here and will continue to show itself like an uppercut in your pretty face from time to time… And that's

reality!

MH- You'll be performing at SWR Barroselas Metalfest, one of the oldest festivals in Portugal, what's your opinion on festivals? A good way to see a bunch of bands and get hammered with your fellow Metalhead friends? What can the SWR crowd expect from the Overlords of Destruction? Final message is up to you!! Cheers and see you in Barroselas with a beer in your hand!!!

G- Yes! We love playing festivals and always try to stay for the whole event if possible! It's our first time in Portugal and we're really looking forward to play at SWR Barroselas! We'll try our hardest to serve each one of you a sonic punch in the face! See you in the pit, maniacs!

The Black Metal scene in Greece in the 90's, was something that few can describe!! One of those are the mighty ***Kawir****, which have been scorching the Underground for over three decades!! Stuff of legends!!! Don't miss it!!!*

MH- Hi Therthonax, how are you? Preparing yourself to go on tour alongside Merrimack and Malphas? How do you feel about being on the road showcasing your new album? After Covid, it's good to be able to cross the roads of Europe while spreading the word of Kawir, right? For those unaware, can you please introduce the souls behind Kawir and what each one does in the band?

Therthonax- Well it happened a lot during the covid period first of all I had a heart attack and I put 2 stents and took me a lot of years to recovery, all the band started from the beginning so I took new members only me and porphyrion we are still here so we have agis on drums ,epameinondas on bass and we will have a session guitarist from Switzerland on the tour.

MH- Kawir has been your passion and flame since 1993, how do you feel about these more than 30 years that have elapsed and the path you have conquered with Kawir? What would you say is the biggest difference of the Therthonax from 1993 to the person of today?

T- The biggest difference is that we are getting old and I have 2 stents hahaha otherwise our ideas for the music are the same we lost a lot these 5 years but we are still here and alive!

MH- 2024 saw the release of "Kydoimos", your ninth album, and it's a blast of an album, maybe one of your best releases to date, quite an achievement when we are talking of a 30 year career, right? When compared to your last couple of albums "Kydoimos" seems a darker and faster tempo record, do you agree with that and why do you think that is? It suited better the lyrical concept of "Kydoimos"?

T- You are right the last album is the most dark and aggressive, it's all about ancient myths for example we have in the album the trilogy of achileas, the start with myrmidons, the epic battle with hector and the funeral as homer wrote. This time we used a tenor in 2 tracks, and he did amazing work

MH- As I said above, usually your albums have a specific concept (always connected to the Greek tradition and Paganism), can you enlighten us a little bit on what inspired you to build "Kydoimos"? When you write an album, what comes first: the music or the theme/lyrics?

T- Actually I am thinking the concept first then writing the music and, in the end, we adjust the lyrics.as I said it's all ancient Greek mythology the lyrics we have a lot of stories to tell you. kydoimos is the demon of the battle.

MH- Back to SWR, after your well-remembered passage in 2008 (at least for me), any memories from those days in Portugal seventeen years ago? Can the SWR crowd expect this year a more focused set on the new album, or will it be there time for some trips to the past? Any final message to all that will witness your ritual on the 24th of April? Cheers!!!

T- Well in Greece our shows are 2 hours min so depends how much time they will give us in SWR but mostly the first and the last album we will perform. I have great memories from the last time we made good friends, so we are coming back to make more friends and more people to know about us. Greetings to all.

Not many bands can talk about influencing a sub-genre with pretty much their debut album, but not all bands are ***Repulsion****!! They broke the mould with "Horrified and we have the chance to see them for the first time ever in Portugal!! Unmissable??*

MH- Hi Scott, how are you? How is 2025 looking so far for Repulsion gigs? The band has been for a while now a trio with you on vocals and bass, Matt on guitars and Chris Moore on drums, did I get it right? And no changes for your show in Portugal in April?

Scott Carlson- That is the lineup. You have it correct. We have had some great friends who are also incredible musicians fill in on 2nd guitar but Matt and I

realized several years ago that we like the clarity and brutality of a three piece band. It takes us back to the format of the band when it was formed in 1985.

MH- If we think of your beginnings at the time of Ultraviolence and then Genocide, that's 41 years ago, a lot of the audience which are watching Repulsion shows nowadays weren't probably born at that time, so how do you feel that so many years later, people are still eager to see Repulsion playing live? Although with a short span of time being active, Repulsion is a band which is often quoted as influencing a lot of other bands, how do you feel about that?

SC- It's wonderful. I have experienced so much in my life that was directly caused by the influence of Repulsion. Through that, I ended up meeting and bonding with people like Lee Dorrian, Nicke Andersson and Tatsu Mikame which led to some really rewarding experiences.

MH- "Horrified", your debut and only album, has quite the story, started as a demo in '86 with the name "Slaughter of the Innocent", and then came out in Earache in '89 as an album, the change of title was it so that people wouldn't mix-up the demo and the album? What are your recollections of recording this gem almost four decades ago?

SC- First of all, it is a common misconception that this was originally a demo. We recorded it with full intentions of releasing the recording as an LP. It was only after being rejected by almost every label in the biz at that time that we decided to share it with people as a tape. We had a blast recording it. The whole thing was done very quickly and cheaply over a few days in some guy's basement.

MH- "Horrified"'s cover is quite an iconic one, maybe because of its simplicity, I've read an interview a couple of years ago, where you guys weren't 100% satisfied with it? Did your feelings towards it change in the meantime? Especially now, that you can see it everywhere ahahah a ton of different vinyl releases, tattoos, skateboard decks, etc!!

SC- We have always been satisfied with it. Any negative comments you have read regarding the cover were just good natured ribbing towards the colorist, Jeff Walker of Carcass. It's quite insane to see how many people have it tattooed on their bodies! I guess that's the benefit of having one LP. The fans can rest assured that the band will never disappoint them. Haha!

MH- I believe I will not be the first one to ask this question, but why did you guys never think of doing a second full-length? Did ever cross your mind to compose some new stuff as Repulsion? Or you don't think you could ever supplant "Horrified"? Or at least get into the same mindset as forty years ago?

SC- Of course, it has crossed our minds several times over the years. I can only give you my personal views on the issue. I think a huge part of the appeal of Horrified is the complete lack of restraint in the writing, playing and execution of every second. This is largely due to the magic of youth. Everything matters when you are at that age. Even when we tried to pick the band back up after a few years away, the new music we composed just wasn't the same. I think it's kind of cool to have that music exist in its own little bubble. It's a completely different thing to laying the songs live for 45 minutes 2 or 3 times a year. On stage, you can conjure up a special energy that comes close to the magic of the old days. It's always a blast to play before an audience. Especially ones who have never seen the band before.

MH- You'll be playing for the first time in Portugal, if I'm not mistaken, what are you expecting from this show in Portuguese lands? Hope you guys have fun and last words are for you!!! Cheers!!

SC- I have always wanted to visit Portugal so it's quite an honor for us to perform for you. I hope everyone there has as much fun as we're going to. See you very soon!!!!

More than three decades ago a storm rose in the French Black Metal scene! Going by the name of ***Merrimack****, that storm still plagues the Underground with no signal of getting tired!! They destroyed Barroselas (on my first ever SWR) and are now back to show us that the fire still burns!!!*

MH- Hi Perversifier, how are you? In April you'll be going on a ten date tour which will take you from France to Austria with five other countries in between, how do you prepare yourself for this long-run tours with gigs every day? Your line-up is being quite steady since 2010 but for those unaware of how is it nowadays, can you please introduce who is behind the instruments?

P- Hi. There is no need for specific preparation, we've been playing a lot of shows in 2024, and after a short winter break, we started rehearsing again few weeks ago. This tour is not so long, compared to 1-month tours we've done in the past, and we're traveling in a nightliner, so things should go smoothly. The line-up is stable since 2010: Blastum: drums, Daethorn: bass, Vestal: vocals, and A.K. and me: guitars. For this tour, we'll have a Narcotic of Blacklodge filling in at the bass for the last 2

shows, because Daethorn is unavailable for personal matters.

MH- Merrimack started more than three decades ago, how do you feel about being involved in this band for the majority of your life? It feels more than just a band, right? A lot has changed since those early days of 1994, including members, but one thing that hasn't, is your uncompromising dedication to the traditional ways of the Black Arts, so what keeps you inspired after all these years?

P- I started Merrimack in 1994 when I was 17, and I am now 47. So indeed, it's been a long experience. Everything has dramatically changed since then, as you can guess. From the CDs/LPs to the MP3s and then the streaming, from the letters with stamps to internet, from the small UG gigs to big festivals, etc… I won't make the history from the 90es until today, but the whole world is different, not only in our scene. I'm still as motivated as ever, because Merrimack is a big part of my life, i could even say it is the most stable thing in my life, steadier than jobs, girlfriends, apartments, friends, etc… The Black Metal has it used to be is mostly dead, and I have quite a nostalgia about it, so that's my main drive : to create the Black Metal that would like to listen to, and that nobody else is doing anymore. Only a few bands keep on playing this kind of traditional BM, we are stubborn.

MH- How do you see the path that Merrimack travelled so far throughout these thirty years? Can we call it an evolutionary one? One, where each new record evolved alongside with your musicianship and philosophical maturity?

P- Some people would say that we are not original, and I don't mind. We are not searching for originality for the sake of being original. We play a traditionalist Black Metal. Of course we have evolved, because our musician skills improved, our inspirations evolved, the line-up changes brought new ingredients to the recipe, and we adapt to the modern technology when it comes to music, but the essence is still the same. We are playing a very dark, violent, muddy, creeping and reeking Black Metal, and will always do.

MH- "Of Grace and Gravity" your most recent album, came out in 2024, almost a year after its release, how do you feel about it? This album took a few years to come out (a couple of more than usual), was it a difficult birth or factors like those few years where the world went to a stop, made the creative and recording process a slower one? Do you try to know what has being said about the album by the media and fans or at this time in your life, that's something which doesn't have a lot of importance for you?

P- I still love this album, that I consider to be one of the very best of our discography, if not the best. It took a while to compose it, because the older we get, the more we are busy with other things in our life. Which is a normal thing, I guess. So, it's mainly the composition process which is slower. But yes, the Covid lockdowns helped to unlock the process, and gave the spark to light the fire again. The lead time between when you deliver your album to your label and the day it is actually released (approximately one year) are much longer nowadays than in the past. I check the reviews here and there during the first weeks after the album release, yes. And This one got a great feedback from the medias.

MH- Can you tell us a little bit about what inspired the lyrics and music for "Of Grace and Gravity"? What kind of atmosphere did you want to achieve in this sixth album of yours? How similar or different were the processes you used to create and record it compared to previous albums?

P- The lyrics are exclusively written by Vestal, so I can't speak for him when it comes to the inspirations. But by reading them, you can find some hints. You can find some hint about the Covid crisis, for instance. But Vestal lyrics are merely metaphorical and can be difficult to assimilate. This is what I like, it's like poetry. You don't give a text explanation when you write a poem, it's the same for lyrics. Each listener can try to find his own understanding of it. The recording in itself went smoothly. We have decided for this album to not use a metronome, so everything is played naturally, like we would do it live, and it gives the album a much more natural and genuine feeling. We have also chosen a different studio and sound engineer than from our previous album, and this was an excellent move, Francis Caste is a genius. We use nowadays technologies when it comes to recording, meaning we can record the guitars and bass at home on a laptop, and then just to the ramping in the studio. We only record the drums in the studio, then do the reamping, and then, the most important, the mixing. That means than in the end we spend very few days in the studio, and do most of the work together at home. The composition process was the same as for all other albums, we all contribute to the songs and make some demos until we are satisfied enough to play them in the rehearsal room.

MH- Back to SWR, where you played in 2007, and Portugal, a country it seems Merrimack as a bit of affinity for, as for example the artist behind "Of Grace and Gravity" is also Portuguese, so do you have good memories from the other passages through Portugal? Leave a message to the fans which are going to witness your ritual in Barroselas!! Cheers!!!

P- I know Portugal very well, since I've toured also as a session guitarist for Corpus Christi a long time ago, and I've visited the country many times on a personal level. But with Merrimack that will be the third time only that we play there, we are very looking forward to it,

the first time at SWR is a great memory!

STEELHARMONICS

*A couple of years ago on the last show in the main stage the SWR crowd got surprised by the arrival of a full-fledged philharmonic which then rock out the place! Priceless! We will have a remake this year with the return of the **Steelharmonics**!!!*

MH- Hi, how's everything going?? I usually ask the band to introduce who plays there in this first question, but with a philharmonic it's more complicated, hehe, so let's start with the history of the orchestra. Before we talk about Steelharmonics, can you introduce us to the philharmonic? When was it created, etc.!!

Gil- Hello, first of all, I would like to thank you for the invitation to be part of the METAL HORDE ZINE, for the 25th edition of the SWR Barroselas MetalFest. So, let me introduce myself: I'm Gil, a member of Banda Nova de Barroselas, and I'm also involved in the organization of the festival (I've been friends with the Veiga brothers since I was a little boy (laughs) - collaboration in Metalurgia (fanzine), founding GoldenPyre, organizing concerts, etc.). Well, the genesis of Banda Nova de Barroselas - Associação Banda Escuteiros de Barroselas dates back to 1934, when Armindo dos Santos Barbosa, who happens to be my grandfather, together with the choir group he was the conductor of, which already existed but was part of the recent Group 101 of Barroselas Scouts and consisted of 19 members, embellished the Mass of the First Promise of Scouts and then took part in the Procession with marches that they had for the purpose. (eheh... the irony) The history of the Band then merged with the history of the currently called Scout Group No. 85 of Barroselas, until, in 1944, due to the imposition of the regulations of the National Scout Corps, an inevitable separation of the parties occurred. Since then, it has followed an independent path, continuing to compose a distinguished history up to the present day.

MH- Okay, now regarding the Steelharmonics, how did this idea of bringing a philharmonic band to a Metal festival come about? Were there any reservations at first about this idea? How did the philharmonic band staff view this request? Were they very open-minded? Heheh

Gil- The idea came about during a brainstorming session to prepare for the festival, with the Veiga brothers, around 2010/2011, for the 15th edition. There was a desire to create something different for the festival, and it was suggested that the philharmonic band participate, but with the challenge of playing songs more linked to "underground" metal. As you can imagine, when I presented this idea to the band, it was a "small" shock (laughs). If for some, the festival itself was already a big deal, participating with the band in the festival, and with a repertoire completely different from the philharmonic spectrum, was something unthinkable. But as the band is used to facing all the challenges proposed, the guys put on their steel-toed boots and bullet belts and went into battle (hehe).

MH- In 2017, I remember that your performance was incredibly well-received, with everyone singing along to songs like "Thunderstruck", "Painkiller", "Fear of the Dark" and "Alma Mater". As an audience, it was great to see the connection between metalheads and the philharmonic, but what was it like for you on stage? How do you choose the songs to play live? Is there a song that you thought about doing and then decided that it was either too much work or that it wouldn't work?

Gil- I can tell you that it was incredible on stage! All the musicians loved it... Being on stage, in front of a huge, super-welcoming audience, singing/shouting loudly what was being performed, is indescribable. It's not very common in the philharmonic world... (ahaha) Regarding the choice of songs, everything starts with some exchange of ideas and suggestions with the Veiga brothers (mainly with Ricardo). Then, and as the link between the two "entities" (this year I've had the help of my son - also connected to both worlds - two heads are better than one (hehe)); a sort of triage is made of what we think is feasible or not. Then, I meet with our conductor so he can make the arrangements for the songs. Fortunately, we are lucky enough to have a conductor who has an incredible ability to capture and transform distorted guitars and guttural voices into wind instruments, without losing the essence of the songs, making them easily recognizable to the audience. I would like to mention once again that most of the success of our work is due to the merit of our conductor Álvaro de Sousa, and his ability to make arrangements, as there are no such arrangements in the philharmonic world. I/we would like to thank him in advance for the time, work and effort he has dedicated to this cause. Regarding the last question, I can say no. My biggest difficulty is selecting songs that everyone likes and that fit into the space and time available for the concert! (laughs)

MH- 25 years of SWR and once again you will be present, are you very nervous every time you go on stage or are those nerves

less so with previous performances? I won't ask for spoilers for your performance but leave a message for the people who will be watching your concert!! Hugs and see you in Barroselas!!

Gil- We have everything… (haha) From kids who are going to make their debut at SWR, and older ones who were kids when they played last time, to those who debuted Steelharmonics at SWR XV (at the time under the name SWR Feel Harmonics). Of course there is always a little nervousness, but at the end of the first song and with the warm interaction of the audience, everything passes… It's like we're at home!!! (haha) Obviously, there are no spoilers! (laughs) What you can expect is another concert of what you're already used to, with some surprises/new things, of course. To finish, I want to thank SWR Metalfest for inviting us back, and if we do, it means that the audience embraced and enjoyed this different approach to metal. I also want to thank the audience, and I hope to see you in the front row. Cheers and see you in Barroselas!

***Golpe** is an Italian Punk/Hardcore band which came out of the head of TP, a man with a lot to say!! Read below and prepare for the sheer force they will bring to Barroselas!!*

MH- Hi TP, how are you? Do you have already a busy schedule for 2025 or is it slowly getting busier? So, you write and record all by yourself but on the live set you have some friends helping you, so can you introduce us to those who will be on stage with you in Barroselas? And take the chance and introduce yourself as well!!

TP- Hello there, thank you so much for giving me this space in this interview. I am pretty good, I recently have quit my everyday job and started freelancing so I am looking forward to plan even more stuff for this year. 2025 is pretty busy already, we have 2 tours planned and plenty of shows around, I'm looking forward to it! Golpe is my solo project so it's me writing and recording everything on every recording, but I'm lucky to have so many good friends willing to play my shitty music on a stage. On that show the lineup will be international: Chris is my brother from different mother and almost always is there with me playing bass, and he is gonna be there also for that show, Josh from Overcharge will be playing guitar (both of them are from Italy), Bruno from Scatter from Porto is gonna take care about one guitar, Befa from Deletar from France is gonna play guitar too. I'm always happy to involve people from everywhere, it's a nice way to hang out with friends that not always is easy to hang out with, and also easier to be able to play gigs where somebody can't play.

MH- You formed the band with a friend in 2019 and then when he focused on other projects, you continued just by yourself, what is the main challenge of doing all by yourself? I think you played in other bands before Golpe so what are the pros and cons of being solo? What led to you creating Golpe?

TP- I started to practice with my dear friend Luca from Kobra, Skalp and Spirito Di Lupo (which you should check out!), but after he wanted to focus mainly on his other projects, I just continued by myself. I think without Luca I wouldn't have had the same will of doing the things I've done so far, he has been such a great inspiring friend and he has been the engine of this project, I needed somebody to play with to have some stimuli after years of hiatus from playing music, and he helped so much on this side. I love to do things by myself but as you mentioned it already it's pretty challenging, mainly in the writing process it's complicated sometimes to have something that satisfies me 100% and the writing process usually may take longer than regular bands, because I always need to record myself to realize how the songs may sound, before entering in the studio, and because I'm very slow in writing and in delivering new and fresh ideas. But at the same time I love the fact that I am a sort of "parent" in this project, it satisfies me a lot to have some recordings done, in my hands, with all the effort I've put in it, and it makes my heart melt to see friends being happy to play this music with me, and to see people being happy to listen and to enjoy it, on a record or during a show. Before Golpe I played in several bands, but with this project I wanted to be able to finally control the production on every aspect of it, mainly to challenge myself to go out of my comfort zone and see if I could do it by myself.

MH- What's behind your motto: "Caos, no Musica"? For those unaware of Golpe, can you define really quickly what they can expect when they see you guys on stage?

TP- Actually "chaos non musica" is a quote from a seminal band from the 80's punk scene in Italy called Wretched, it was their motto. I decided to quote it because I wanted to make it clear to have them as a big reference for this project, and because after 40 years is still valid what they said and the lyrics they have written back in the days. It's crazy and sad to see that society didn't evolve that much on some matters, even if we

force ourselves to believe that humans are constantly evolving. Nowadays we face the same problems our parents were facing 40 years ago: war, capitalism, human and animal exploitation, dehumanization, colonialism. They seem to be words describing things happening in the past, but they are part of the present and unfortunately, I think they will be part also of our future. Our live focuses also on these matters. And we try to deliver as much energy as possible in it, so hopefully you're gonna get it.

MH- "La Colpa É Solo Tua", your debut LP came out in 2021, how do you see it nowadays? How was the experience of writing and recording it? You don't seem to be a huge fan of recordings, would you say your music is better expressed in a live environment than in a recording studio?

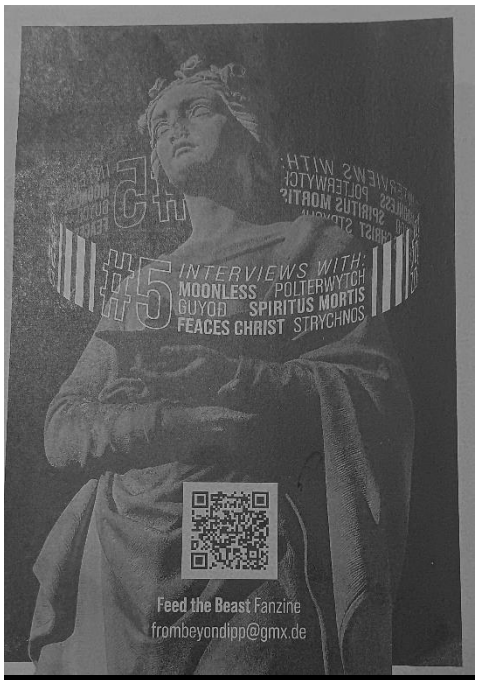
TP- I am still shocked about the fact that I was able to release that record years ago, I had no expectation in having anybody being interested in it, and I will be forever thankful to the family at Sorry State for having released it and having helped this project so much in the past years. I honestly don't like 100% anymore how that record sounds nowadays, when I recorded it I put too much distortion, and I realized after having released it that I didn't want that specific sound. But this kind of things are evolving and developing after some experience, it was my first time taking care about the recording of every instrument. For "Assuefazione Quotidiana" I have learned the lesson and recorded almost clean guitars and pushed the sound in the mix and master (thank you Will / Deadairstudio for the patience!) and that's the sound I want for Golpe from now on. I don't know why you say I'm not a huge fan of recordings, since I love to do recordings! Simply it takes me time to be able to reach the moment of recording my music, I wish I was more productive. But when I'm recording, I'm always super happy. And for sure to me every recording is just a way to be able to play that music live, so live it's always better, for sure.

MH- The album brings a poster with Golpe's manifesto, which I'm assuming it's connected to the title of the album, the fact that we as humans always have someone/something else to blame, but never us, am I correct? How personal is that manifesto and I would say the lyrics you shout in "La Colpa É Solo Tua"?

TP- In every record I try to include a statement and explanation of what I was meaning writing the lyrics of the songs. I feel that music can be a powerful tool of self-determination and a great way to share ideas and values. I became the person I am today also and mainly to the bands I have been listening to and the lyrics I've been reading, coming from some political bands I discovered as a kid, bands that I still love to listen to nowadays. What I'm trying to do with Golpe is pretty much the same thing, sharing ideas through lyrics, songs and records. We as humans often deny our responsibility with our everyday actions, we often are too lazy for taking a stand and making a change in things, and this is what the manifesto and the record are about.

MH- You'll be part of the XXV SWR Barroselas Metalfest, so is this your debut in Portugal or have you played here before? Any expectations from your part for this concert or do you usually never have expectations for a concert? Last message is for you to have it!!!

TP- First time with Golpe in Portugal, we are so looking forward to it! I'm so happy it's gonna be on April 25th which is a celebration both in Italy and Portugal for the Liberation from Fascism, so I can't wait to be celebrating anti-fascism in the best way possible: playing music and spreading love and respect. See you there!



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DAY 2 **FRIDAY / 25.04.2025**

AURA NOIR
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GUT
CORPUS CHRISTII
SIJJIN
BÜTCHER . NASHGUL
VULVECTOMY
BLACK PYRAMID
PROFANATION
DOKUGA . IDLE HAND

***Idle Hand** is a young band from Oporto which arrived on the scene in 2022 with a bang!! After one EP in 2024, they are currently working on their debut album, but before that time to debut on the SWR stage!!! Don't miss it!!*

MH- Hi guys, how's it going? EP in 2024, so 2025, will it be on stage or are you still thinking about going to the studio? Okay, introductions: who's behind the instruments in Idle Hand?

Idle Hand- Hey!! After the EP we already have something else recorded. We are still making the necessary adjustments and in the meantime the record should come out when we also have the cover, etc, etc. We are thinking of recording again towards the end of the year/beginning of 2026. The band is formed by Esteves on vocals and guitar, Pedro on guitar, Paulo on bass and Lucas on drums.

MH- You are a very young band, I think you started out around 2022, how did you start? How did you all meet? And why Idle Hand as the name for your project? For those who don't know you, how would you define your sound?

IH- Basically, Paulo and Pedro met in a music store where Pedro was working at the time. Conversation led to conversation and we agreed to jam in the living room. That's how it all started. The first few months of the band were quite undefined, with members coming and going and obviously the band's sound itself was still being defined. Our first four songs were composed almost entirely with Dicas, our first drummer, and then when Lucas joined we had to adapt to his approach to the songs. In this case, he was the one who reached out and said he would be interested in playing with us and since we were without a drummer at the time we tried it out and it went so well that he's still with us to this day. Esteves and Paulo, besides being friends for years, already had bands in common, so it only made sense to include him in the band as well. As for the name, it was Pedro who suggested it, coming from the proverb "the devil makes work for idle hands to do." We discovered that Idle Hands was already a band, so we stuck with Idle Hand. Our sound always tries to maintain a heavy tone, giving priority to tone and riff. It ends up being a mix of many things from our musical background, from Sleep, Eyehategod and Electric Wizard to Celtic Frost, Black Flag, etc.

MH- Your recording debut was in 2024 with a four-track EP released by Doomed Records in collaboration with Raging Planet. How did this opportunity come about? I read somewhere that the EP was recorded in a live session. What is the balance between improvised and planned in the final result? What was the experience of recording this way like?

IH- Lucas already knew the guys behind Doomed Records and Raging Planet. Since we already had the EP ready, he sent a message and asked if they would be interested in releasing it, and the answer was positive. We recorded it in a live session because for us, and considering our sound, it makes the most sense. Our biggest influences (Electric Wizard, Black Sabbath, Sleep, Boris, etc., etc.) recorded their best albums this way and we believe it is a good way to get a more real and organic sound, with more feeling. The experience was very natural and fluid for us and we will repeat the procedure for future releases.

MH- Debut in Barroselas for Idle Hand, what are your expectations for this concert? And what can the SWR crowd expect from Idle Hand? The last words are up to you!! Cheers and see you in Barroselas!!!

IH- We expect a heavy full performance, and you can expect us to deliver amps at 11!! Stay tuned for our next dates and the next release!!! Big hug and see you on April 25th! No more fascism!

*Probably one of the best Punk bands in the Portuguese scene, **Dokuga** has been a thorn in an unfair system and some people sides for almost 2 decades!! They have a new album out and they come to deliver chaos and party at SWR!!! Punks not dead!!!*

MH- Hey guys, how's it going? The

world seems to be coming to an end, but before it does, what's in the cards for Dokuga's near future? Some people are thankfully unfamiliar with you guys, but we want to put an end to that, so come on, who's behind the instruments in Dokuga?

Dokuga- Hi! Let's ruin the happiness of some people who don't know us… Dokuga are Kisto on vocals, Miguel Banzai on guitar, Pedro Nihilist on drums and Mr. Engineer Óscar on bass, the latter of whom has decided to take an indefinite sabbatical and, therefore, during that period the bassist's role will be taken over by another illustrious engineer whose identity will be revealed soon. The future seems uncertain and shitty as usual, but in the coming months we have a few more concerts scheduled in Portugal and 2 or 3 in England.

MH- It's been almost twenty years since you started rowing against the system as Dokuga, what keeps you inspired after these two decades? Do you still remember why you formed a band? Were you tired of just being listeners? In all this time, there's only been one line-up change and that was quite recently, when Giró left the drums, did that departure shake the foundations of the band?

D- We started out like many other bands, on a night out drinking, but even before we got together as Dokuga we were all already very involved in the underground scene in Porto, whether it was organising concerts, playing music or collaborating on the visuals of other bands, and at the time Óscar and Giró were also playing together in Freedoom. A line-up change over the years wouldn't be anything special for other bands, but in our case, Giró's departure made us think about calling it quits. We decided to continue because we were almost done recording the new album and we wanted to get the new material rolling. We think it was the right decision, Pedro fit in naturally with the band and we got back in shape.

MH- Punk has always been one of the alternative genres that has made the fight against injustice its main focus, given what is happening around the world, and Portugal is no exception, it makes more than sense for artists to speak out against these injustices, right? Does Punk have to be an activist genre, or can Punk exist simply as a musical genre without any kind of message in its lyrics?

D- We are not heralds of anything and we will not put ourselves in the sneaky position of saying what is or is not Punk. For us, whatever it is, it must always be genuine! That said, for us it is impossible to be a minimally decent person and remain indifferent to what is happening around us, and this is reflected as a creator. While not exactly pamphleteering, our lyrics are generally a reflection of this, even though we try to write them from a more personal point of view. We always find it hilarious when bands or promoters of "extreme music" when confronted with their sneaky ideals or possible cancellation defend themselves with the excuse that "it's just music/art". I mean: it's all very extreme and fucked up, but when there's some kind of confrontation and they have to get their act together, everyone cries and, in the end, what matters is the little song… Not wanting to be too politically correct, but for us, these are the real "little cunts" (and this expression was not an innocent choice eheh) We are not afraid of difference or of "our" status as white males being questioned. In short: we want the false moralists, obsessed with other people's genitalia and defenders of traditional, nationalist and religious values to go fuck themselves.

MH- You have just released your second album, called "Antes do Fim", which, like the first one, was released by Garagem Records, what was the experience of recording this second album like? There has been almost a decade between albums, what led to this time gap? Do you like to do things without time limits?

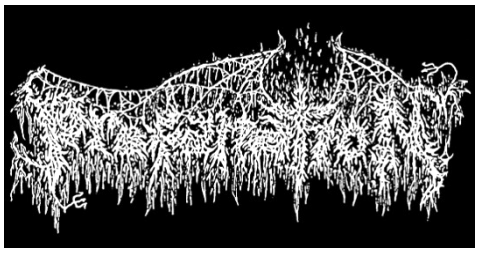
D- The recording process was not without its setbacks and delays, as expected, but we were very happy with the result. Practically everything was done by Óscar at his Estúdio Agradável in Póvoa de Varzim, with the exception of the drums (done at the RGSom studio in Cedofeita). We are not very strict or efficient when it comes to meeting deadlines, and 9 years is a long time, but in the meantime we have released a 7" split with Systemik Violence, a 12" split with Vai-te Foder, a very limited lathe cut with Albert Fish and a live CD at Barracuda…

MH- Musically, would you say there's a big difference between albums or haven't your influences changed much over the years? On your first album you did a Motörhead cover, this one you cover The Pogues, any particular reason why you included "Boys from the County Hell" on this one?

D- It's hard to have the emotional distance to understand whether there are major differences between albums. The influences will be more or less the same, we just hope there aren't any obvious differences… The cover of The Pogues makes perfect sense to us because they're one of our favourite bands, we've played this song live several times and it ends up being more fun to do a version of something that musically doesn't seem so close to our kind of sound.

MH- This year you will be making your debut in Barroselas as a band, it was more than time, right? Do you have any expectations for this debut? And for those who are going to see you, what can we expect from Dokuga? The last words are up to you!! Cheers and see you in Barroselas!!!

D- Ahahah, better late than never… We would have been there as spectators anyway! We are excited, we hope to have fun with the cool people we know we will meet and manage to annoy others…



Profanation are a young French band formed in 2020 which dwells in the world of Death Metal!! After an EP in 2023, they are working on their debut album but before releasing it they will debut in Portuguese soil at the XXV SWR Barroselas Metalfest!!! FOAD!!!

MH- Hi Alex, how are you? What news arrive from the Profanation HQ? You just had a slight change in the line-up so nothing better than for us to start with you presenting to all of us who are the people behind the instruments in Profanation!!! And tell us, how did you persuade Stef to join you guys?

Alex- Hey! We're currently working on a full-length album and getting ready to kick off our first shows of the year, starting with SWR! Unfortunately, our guitarist KevDeath had to leave the band because he was too caught up with his other projects (Destroyer 666, Venefixion, Sépulcre...). But I'm playing with him in Venefixion, so we're still stage partners! We were lucky enough to have Stef from BONES available to join the ranks. Not only is he an awesome dude, but he's also an incredible guitarist with that perfect punk attitude we need! He booked us at his festival, Temple Fire fest, in Brussels last year and I knew he was already super into Profanation. He said yes right away when I asked him to join the band.

MH- Profanation is quite a recent name in the Underground, so how did your story start? I think you, A.M. and Sinistre at some point, were all in Goatspell and Worst Doubt, so how long have you guys known each other? What did you guys have in mind when you created Profanation? With all of you doing other projects is it difficult to get everyone together to rehearse? Or nowadays technology helps with that??

A- Indeed, the core of Profanation comes from several past projects. Profanation was born in front of my computer during the early days of the first Covid lockdown 2020. Like everyone else, I had a lot of free time, so I decided to dive into songwriting because I wanted to start a new project. Without overthinking it, I just let everything out of me. I wanted to create something that was 100% everything I love: death, punk, aggressive, violent, intense, no compromises. I wrote SKULL CRUSHING VIOLENCE Ep in two weeks, it was really intense! After that I wanted to find a lineup, and the first choices were obviously A.M and Sinistre, then Kevdeath joined the project in the middle of 2022.

MH- What is the underlying philosophy of Profanation? How does the sound, band name, logo, all tie together as an intent? What would you say were your sonic influences when forming Profanation? If I was unfortunate to never heard Profanation before, how would you describe what kind of monstrosity would be piercing my brain?

A- PROFANATION was meant to be everything I love about extreme metal. A sonic aggression combined with drum rhythms that will crush your neck. Blast beats, D-beats, mid-tempo... everything I love in extreme metal and punk. The logo was designed by Nicky Rat, a punk dude who lives in London. He does everything by hand on paper, and I had already worked with him a few years ago on another project. He's not used to doing death metal logos, which is exactly why I asked him! Same goes for the production. We recorded at Château Vergogne in Paris, with Maxime Smadja from the band RIXE (Oi/punk). I also wanted it to be recorded by someone outside the metal scene-I wanted something different, a more "raw" sound, dirtier. More punk.

MH- Your only record so far is the EP "Skull Crushing Violence" which came out in 2024 though Iron Bonehead Productions, how did you get their attention? The album was recorded at the Chateau Vergogne Studio, how was the experience? A year later how do you feel about the EP? How much notice it has received?

A- I went to the Never Surrender Fest in Berlin with a few DIY tapes of the EP that a friend of mine made for me, with the idea of handing them out to the labels there (Nuclear War Now and Iron Bonehead, specifically). Another friend of mine, Pz. Kpfw from POSSESSION, introduced me to Patrick from Iron Bonehead. I gave him the tape, and two weeks later, he told me he was down to release the EP. I was stoked about that!

Up until now, all the feedback has been super positive, and I'm really looking forward to taking the next step.

MH- What can you tell us about what inspired you to write the lyrics for the songs in the EP? What would you say is the "Modern Sickness"? Social Media? Political correctness? Gatekeeping? The EP brings an interlude written and performed by James Kent (Perturbator), how did he get involved with you guys?

A- You hit the nail on the head with Modern Sickness. It was a spit in the face of all that awful modernity we're forced to accept, under the guise of some quasi-religious morality. SKULL CRUSHING VIOLENCE is written in the first person; it was kind of my outlet where I could puke out all the hate I've got inside. As for James, it's pretty simple-we've been friends for over 10 years, and Sinistre is also the drummer for Perturbator. When I thought an interlude would be cool, it was obvious to ask James to come up with something. After a few whiskey shots in front of his

computer, No Surrender was born.

MH- I think this will be your first time in Portugal, am I correct? What kind of expectations do you guys have? And what can the SWR crowd expect from Profanation? The final message is up to you!! Cheers and see you in Portugal in April!!!

A- Exactly, first time in Portugal, and we're really pumped!!! I hope the crowd goes nuts, and hope that the Profanation's violence will crush every skulls around! Final message...FUCK OFF AND DIE!!!!!!!

BLACK PYRAMID

New album in 2024, debut in Portugal in 2025, it seems ***Black Pyramid*** *is back on track, after a few hurdles overcome!! They shaked the Underground scene with the amazing "II" in 2012, and it seems they returned to that excellent form!! Do not miss them!!!*

MH- Hey guys, how's everything going? New album out in May, so I'm guessing end of 2024 and 2025 will be for the live stage, right? You'll be touring Europe in the Spring, so excited for that? Before we enter the world of Black Pyramid, tell us who are the fine gentlemen behind the instruments!!!

BP- Hey, yes, that's correct. We're doing some regional shows and festivals in the United States leading up to the Spring tour in Europe. Very excited to be heading back to Europe in 2025! The current lineup of Black Pyramid is Andy Beresky on guitar and vocals, Eric Beaudry on bass and vocals, and Andy Kivela on drums. This has been the lineup for the last six years, so it's been by far the most stable lineup of Black Pyramid so far!

MH- Your story starts around 2007, spawned a couple of excellent albums, then there was a bit of a slight curve with a bit of a different album sound wise and with a different line-up, then the band went on hold and came back together around 2015, so a bit of a roller coaster, right? Do you remember what led to you guys start the band back in '07? Before Black Pyramid, you were in Palace in Thunderland, what about Eric? How did you get to meet him?

BP- Yeah, it's definitely been a bit of a roller coaster. That's accurate. I do remember what led us to start the band. Palace In Thunderland had a two-guitar lineup. I wanted to write some songs for a classic power trio. The idea was to have some heavier material in the vein of High On Fire, Acid King, Sleep, bands like that. I wanted to do something more unhinged, louder, more downtuned, more extreme. Originally, I intended this to be a side project, and we ended up putting Palace on hold for a bit. I was responding to posts online looking for other musicians to play with. Clay Neely and I ended up responding to the same post, and then we realized we were practically neighbors! So we met up and talked about doing a project together. We practiced in my garage at first, and it was extremely loud. We had a few songs I'd written, and we worked out a couple more in the garage. People were coming around the garage to check out what we were doing, and word spread. A promoter booked us to open for The Sword. We didn't have a bassist, so were auditioning people. It was hard to find anyone who was a good fit. My friend Tommy suggested Eric, who had played in a sludge/doom band called Black Fucking Doom. He came to garage with his gear, we did a couple songs, and it just clicked.

MH- Like I said above the band got together again around 2015 with its original line-up, you, Eric and Clay Neely, so you guys thought there was still some unfinished business to do with Black Pyramid? In 2018, Clay left, and you guys got Andy Kivela to destroy the drum kit, how did Andy get in the picture? You guys knew him or did he answer some add?

BP- Yeah, I'd been in communication with both Eric and Clay, and we all thought that it was really strange to see a lineup of Black Pyramid touring with no original members. Both of them shared with me that they thought it would be a cool idea to do some shows with the original lineup. At first it was just a pipe dream, and the more we talked about it, the more sense it made. We were originally going to just do four local and regional shows, and things have just kept rolling since then! Yes, we all knew Andy already from the local scene, and knew that he was a hell of a drummer. What would happen was that we'd get a lot of offers to do shows and fests, and we had to be very picky because Clay was living in Georgia while the rest of us are in Massachusetts. So we got an offer to play a Halloween show with Elder. I ran it by Clay, because it seemed like a cool opportunity even though I knew it would be a stretch for him to travel for just the one show. Clay suggested we try to find someone to fill in for the Halloween show. Andy Kivela immediately came to mind. I reached out to Eric saying that Clay thought we should get someone to drum for the Elder show, and he immediately said to me, "We should get Andy to do it." So that's how he entered the picture. Soon after, Clay said to us, "You know what, I feel like I'm holding you guys back. You should just have Andy join permanently." I was surprised at first, and it was a move that made a lot of sense when we all thought about it.

MH- Let's go to "The Paths of Time Are Vast", your fourth album which came out in 2024, through the French label Totem Cat Recs, how did they come on board for

this release? For what I've read, the album has been recorded since 2022, so why the delay? You were looking for a label to release it?

BP- No, we already talked to Totem Cat Records, so the label was set up. We did record our parts in the studio over the Summer of 2022. It took us a while to finish the mixing and mastering. Much of that was on me. By the end of the Summer and early Autumn, I had some health problems, my father was dying, and I was having a real hard time getting much done in my life. So although we had tracked the album in 2022, we didn't finish with the mastering until 2023. We could have released it late 2023, and we didn't feel like this was the best option. We felt that the album was very special and didn't want it to get lost in the hustle and bustle of the holiday season. So we pushed it back to early 2024, and May seemed like the best time for the label, the promotion, all those other moving parts.

MH- Would you say this album would be the one coming out after "II", if you hadn't left at that time? How did you feel to be working with Eric and writing again songs for Black Pyramid? The album seems to be one big story, can you open a little bit the veil of that story? Or is it for each listener to do their own interpretation?

BP- Well, obviously "Adversarial" came out after "II", though none of us were involved in the creation of "Adversarial." Admittedly, some riffs and ideas I'd written right after "II" were used on "The Paths of Time Are Vast." In some ways it is the spiritual successor of "II", sure. The longer, very complicated arrangements started showing up on "II". In other ways, the new album is a continuation of the first album, particularly in the tone of the instruments. I never felt that the production on the first album was psychedelic enough. "The Paths of Time Are Vast" is really compensating for that. We just really didn't hold back or try to restrain our ideas for the songs or the weirdness of the album. I'll be frank - we couldn't have created this album right after "II". We weren't cohesive in the same ways. We tracked "The Paths of Time Are Vast" live in the studio, mostly in one take, and Black Pyramid couldn't have done that 13 years ago. This just wasn't how we did things at that time.. In many ways, this album is a true rebirth for the band, a real redefinition of what we do and why we do it. It felt good to be writing and playing with Eric again. He brought a lot of creativity to his parts and a lot of energy in his performances. Andy Kivela had some great ideas around arrangements too. We worked our asses off writing, rehearsing and recording the material from this album, and I believe that it shows. As far as the story goes, that was another big change. "Bile, Blame and Blasphemy" is about a former warrior who just knows that he's gone wrong, that his karma is fucked because he's fought and killed all his life. It teases this idea of learning and healing by standing strong in the spiritual fire. The main character seeks out a crypt in a wasteland between the realms of life and death, and drinks a potion found on the altar of the crypt. That's what "The Crypt on the Borderlands" is about. "Astral Suicide" is an instrumental, and it symbolizes how the potion allows him to leave his body behind and enter the realms of the dead. "Take Us To The Threshold" is the literal voices of the dead teaching him their secrets. The three part song "The Paths of Time Are Vast" depicts how he uses this knowledge to search through different worlds, planes of existence and dimensions until he is reborn as "The Quantum Phoenix", and he sets out into the void, seeking all that is beyond what he has known before. That's just a rough outline, and of course there's room for the listener's interpretation. Much of the lyrics are symbolic and esoteric, so people can take what resonates with them and figure out how it relates to their own life experiences.

MH- I don't think you guys ever played in Portugal, so any kind of expectations for the SWR show? And what can the SWR crowd expect from Black Pyramid? A wall of crawling riffs and doom vibes? Last words are for you!!!

BP- We haven't played in Portugal, no. We're very excited for the fest! The last words are just that we hope to make many new friends. We love meeting new people in different lands, getting to know the culture, and taking in all of these beautiful sights. We are very honored to be guests to your wonderful country, so rich in both history and beauty.

***Corpus Christii** does not need a lot of introductions!! For over 3 decades, Nocturnus Horrendus and his master creation, has been one of the beacons of the Black Metal scene in Portugal. On its seventh participation at SWR, Corpus Christii promised a very special show, do not miss this ritual for anything of this world!!!*

MH- Hi N.H., how's everything going? Corpus Christi's live line-up has been pretty stable over the last few years, with Andrecadente on drums and Koraxid on bass joining you on vocals and J.Goat on guitar. Will this be the lineup that will take to the stage at SWR Barroselas Metalfest?

N.H.- Salvé! We recently had some concerts where J couldn't be on

stage with us. Those concerts had Diogo Santana as a guest guitarist, but for Barroselas and all the concerts in Portugal we will have J Goat.

MH- Corpus Christii has been alive for 27 years now, how do you see these almost 3 decades of spreading the light of Lucifer? What has kept you motivated to write music year after year? How different is the man of today compared to the young man who created Corpus Christii in 1998? And what would you say has never changed?

N.H.- It's nothing more than a lot of devotion and total dedication to Black Metal and Lucifer. It's been a constant struggle, but it's one that makes me grow and believe even more in what I do. For me, Black Metal has always been more than just a musical style. It's more of a filter between me and mortal reality. The only thing that's changed in my opinion is that the medium is now plastic, soulless and gutless. It's seen as just another musical style and needs to be filtered and sterilized for this new era of woke, sensitive people. Be who you want to be, but don't destroy the essence of this art. If you want to be part of it, understand it and, above all, don't try to change it.

MH- "The Bitter End of Old", which came out in 2022, is your most recent record, how do you see the band's ninth album, now that it's been about 3 years since its release? Can we see it as a continuation or evolution when compared to "Delusion"?

N.H.- Honestly, this whole evolution thing is bullshit to me. Everything has already been invented, played, recorded, etc. It's just an album that we really wanted to make at that time, with a few touches of elements that I've never used. I think it worked really well, and some people say it's our best album. I've been thinking the same thing for a few days, but I've thought the same about all of them. I don't want to revolutionize the music industry, I just want to not pollute it with more releases. There should be fewer but good and well thought out releases. Before, I had the urge to always be recording something. Now I don't see the point. There are too many bands and releases. Instead, I should focus on doing what I want when I want it and thinking that it's at the level that we think it should be.

MH- Black Metal has gone from a scene that was quite mysterious and sheltered, to something that now has a lot (maybe too much) exposure, something that maybe isn't so positive, right? Is it time to go back to the Underground, where it probably shouldn't have come from? Or with all the tools available today is that something difficult to achieve? This death of an ideal, I think the album title reflects that a little, right or not?

N.H.- There is now much more exposure in the scene, but there are fewer people at concerts. Of course, it depends on the country, but damn, I could really notice it abroad. You used to have underground festivals with 500 to 1500 people, only with really fucked up bands. And now? To have numbers like that, you need a lineup with always the same old bands that are really big. So, the fact that the scene is more exposed doesn't seem to have brought in more audiences; on the contrary, it has made a lot of puritans stop caring about the it. Many have disappeared, and every now and then they return, but they find themselves in a completely futile scene. Take in mind, it doesn't mean that there aren't many people worthy of this scene, and only those who like to play for people who don't know B.M., but fuck it, I really miss those days. However, in the last two years I feel that a more underground scene is being reborn, especially because of the whole fascist cancel movement. These fascists who think "either you think like me or you're a fascist", the world has been completely turned upside down. Maybe we'll see something exciting in the future, something more DIY, going back to the roots. And yes, this album is precisely about this whole medium and its "demise" by the digital machine and small minds.

MH- I've read something about a special concert in this 25th edition, so are there more moments to be remembered by those who visit SWR? The last words are up to you!! Cheers and see you in Barroselas!!!

N.H.- We're going to do an interesting set, a tribute to our past and our old fans. Looking forward to being at SWR and being able to share with everyone our love and pleasure for this festival that we love so much. Salvé!

Delivering Grindcore since 2001, ***Nashgul*** *are one of the most powerful forces of the Iberian scene!! Hailing from Galicia, they will do the short trip to bring chaos, destruction and intense riffs to the XXV SWR Barroselas Metalfest!! Go and face the storm!!!!*

MH- Hello people of Nashgul, how's life going? So, another visit to Barroselas, and a chat with us again, any other plans for 2025, or are you still working on that? Well, I'd say 99% of the people in Barroselas know who you are, but for the other 1%, could you introduce us to the good people behind the instruments?

Alex- Hello! First of all, thank you very much for the interview. Everything related to Barroselas is a pleasure for us. The truth is that 2025 is being (or will be) a productive year for us in terms of concerts, festivals, and the like, at least compared to previous years when

there were fewer things going on due to circumstances, both our own and others', so we're quite happy in that sense. Nashgul is a GRINDCORE band from A Coruña, formed in 2001, and since 2013, it's remained with the same lineup: Héctor on guitar, Luis on bass, Iván on drums, and Alex (me) on vocals.

MH- Your story began more than two decades ago, how strange is that? Do you feel your age yet, or are you still there for the curves? In those 20 years, your lineup only changed once, so we can see you as a family, right? What would you say is the biggest challenge of having a band with the same guys for two decades? How do you see the path you've taken so far?

A- Well, obviously, life in a van, rehearsals, recordings, etc., is different at 20 than it is at 30, and 40, hehe. But anyway, what characterizes the band is that we've always embraced it with enthusiasm. It's what we like to do and what we're "good at," so there's never been a problem beyond our responsibilities, which sometimes make everything that comes with being in a band and making it happen difficult. Furthermore, the current lineup, with whom we've been together for almost 12 years, has always been very close. We understand each other very well, we collaborate, and we've never had to reprimand anyone; ultimately, we're good friends, and that's what keeps the band going (I think). Sometimes bands generate quarrels or disputes between them (which is normal) due to the passage of time, quirks, egos, or differences regarding how to function as a group. In our case, that hasn't happened, at least in the last 12 years. I'm actually the third vocalist the band has had. The others have been there since the beginning and are still going strong, for a reason, haha. We really love what we do and we continue to enjoy it with every concert and recording.

MH- Well, since we last spoke, you've been busy, releasing a couple of split albums and a new album, "Oprobio," which came out in 2023, through SelfMadeGod Records, which was also behind the release of your previous album. Has it been a good relationship? "Oprobio" can mean ignominy, affront, or dishonour in the Spanish dictionary, and what does it mean to you? Why "Oprobio" as the album title?

A- The relationship with the label is quite good. We've been working with them for quite a few years now, and it's actually been good. It's true that the album took a while to come out, from the time it was recorded until we got the physical format due to manufacturing issues, but hey, good things come to those who wait. There was also a collaboration with To Live a Lie in the USA and with Esagoya Records in Japan for the Asian version. Regarding the album title, many of the lyrics I wrote had a lot to do (or at least that's how I felt) with topics that I found humiliating for a human being, such as discrimination, the falseness of "self-help," deliberately allowing a society to become addicted and sickened by certain things, even living on the fringes of face-to-face life... So, I looked for a term that would reflect or summarize all of that. "Opprobio" was the term that came up, I liked it, I proposed it, and they approved it, and it became the title. The truth is that it's an album that all four of us are really happy with.

MH- Each of your three albums have been released seven years apart (2009, 2016, and 2023). is that just a coincidence? Or is it a magical ritual that takes place every seven years? Now, a little more seriously, what was it like writing "Oprobio"? You haven't changed your lineup much, so do you still write the same way you did in the beginning, or have some things changed?

A- The truth is that this time lapse has been pure coincidence hehe. It's true that we take the time to create and rehearse the songs, we like them to be rounded out, plus we've never taken a break to create the album, which many bands do (I think), meaning they don't play, and instead dedicate themselves to going to the venue to compose, rehearse, record, and then, yes, give concerts to present the album. We're always playing gigs throughout the year and that requires rehearsing for the gig itself. I think that's why the release of a new album takes a long time for us, but it's not something that worries us, honestly; things happen when they're supposed to. Héctor is the one who composes the songs, or at least the one who starts them. That is to say, sometimes he brings songs already written that are perfect as they are, and other times he comes with an idea or a couple of riffs that we develop in the studio, which I like to do, to be honest. And then I'm in charge of establishing a vocal line, adding lyrics, and that's it. That's been the rhythm these past twelve years.

MH- Speaking of splits, you've had quite a few under your belt, what do you think of those kinds of releases? Is it a great way to release music? And to share albums with some fellow bands? I see splits as something that's still very connected to the underground, do you agree?

A- Yes, there are actually many big, established bands for whom splits are still endemic, but it's true that it's very connected to the underground, as you say. It's a pretty good way to get a little exposure, at least in countries other than your own. I think for Nashgul, back in the day, it was something that made them a little more known, in addition to the concerts and tours they did. It's a cool format, really; when you feel like doing it or when you connect with a band and there's a good vibe, it's great to release a split album. Obviously, I don't think it's necessary to release split albums just because, but it's a good format to get exposure and connect with bands and the audience.

MH- This is your fourth appearance in Barroselas, as a band, what do you think of SWR's

evolution over these 25 editions? Can the SWR crowd expect much from "Oprobio" in your set? Or will it be more of a journey through your history? The last words are yours!! Cheers!!

A- Well, for us (and many other friends on our circuit in Coruña), Barroselas is our favourite festival, no jokes, haha. We never miss it every year, it's a must-see, for everything it entails: the people who organize it are long-time friends, there are always good bands, the location is convenient, we meet a lot of people, and the atmosphere captivates you. Playing at Barroselas for us will always be a double pleasure, so I can tell you how much we're looking forward to this 25th anniversary edition. Barroselas never ceases to amaze us every year, and every time we go (playing or not) we have an incredible time; for me, at least, there's no comparable festival on the Iberian Peninsula. And of course, our setlist includes several songs from the album that is the most recente, and well, we'll try our best to make our gig live up to the festival, as always. As I said, thank you so much for the interview; it was a pleasure answering it. Don't miss the concerts, have a great time, and see you at this year's Barroselas!

Black/Thrash Metal wouldn't be the same if ***Aura Noir*** *hadn't existed!! "Black Thrash Attack" from 1996 showed what they were all about, and throughout a career of more than three decades, and five albums more, the Norwegian have shown the way!! And this is the way!! So, follow it or end-up missing one of the best bands out there!!! Let Hades Rise!!!*

MH- Hey Apollyon, how are you? 2025 is starting to build up with some shows scattered through Europe, any other plans or for now is more about hitting the stages than the studio? The band has been pretty much the same people since 1993, with you on drums, Aggressor on bass and vocals and Blasphemer on guitars, right? No change there?

Apollyon- Yeah well, we have Tank from Obliteration on drums as well. He's been playing live with us for 15 years or so. Hopefully he will play on the next album too. We definitely have plans on recording. It's just something about getting older with more responsibilities and less time to meet for rehearsals. So, these periods without shows we focus on new material with rehearsals twice a month. But when we have shows coming up, we have to spend that time on the setlist. It's a bit depressing but you know. I guess it's worth it when we are up there killing it on stage.

MH- You guys have been doing this for over three decades, what still impels you to do this after so much time? Aura Noir has been practically the same guys throughout those thirty years, so what's the secret? Do you still remember how you met Aggressor and how Blasphemer came into the fold a couple of years later?

A- Yeah even if we've never played 100 shows a year with this band, we still did quite a few shows together. So, we get along well and admire one another as musicians. Another secret is perhaps that we always split the little income we have. Even if one guy may have made more music or lyrics or whatever, we believe that all of us are equally important. There are enough examples of bands where greedy persons split up good line-ups.

MH- How do you feel about the journey you guys had so far? Do you see it as a rewarding one? You guys had your fair share of obstacles, from rip off labels to accidents, do you think that even makes the path you have travelled more interesting? At least you have a ton of stories to tell, right? Does it feel weird when you see bands mentioning you as one of their influences?

A- It has been a rather bumpy ride, both thanks to ourselves and also to our surroundings. We signed these contracts, so we are definitely not businessmen. But it is of course unfortunate that the scene is full of rip off labels and it's extremely demotivating to record albums when you know that the morons who release them have no interest in the value of the actual music. They only want quick money and come up with all kinds of excuses when you ask

for sales figures or royalties. We basically have no idea how much any of our albums have sold apart from the two that we released via Peaceville/Tyrant Syndicate. Hails to them for being honest people!

MH- "Aura Noire" which came out in 2018 is one of the albums where you guys were more involved, besides the music of course, the band took care of the recordings, then you did the mixing, the cover art was done by Valbo, which used to drum with you guys, so how was the experience in general? And after seven years, how do you see how the album has aged?

A- Funnily enough I listened to the whole thing yesterday. I haven't been able to before as I was mixing it and listened to it 9000 times while doing so. But I think it sounds pretty cool. It has personality… not generic sounding. And loads of cool riffs and singing and playing. We had this concept where we wanted to avoid any overdubs, to have it sound like it does with only the three of us playing. So apart from on the outro song, there is only one guitar track throughout the album. You can hear it during guitar leads that there is no second guitar in the background. Only bass. Other than that, the main parts of the album was created in Portugal and Romania where we rented houses/studios for a week each place and played and drank and listened to metal and were 18 years old all day long. This is a recipe we have used since the Hades Rise album because everyone becomes more focused and inspired this way.

MH- The album also seems very raw, very live, without a lot of overdubbing or other gimmicks, it gives us a feeling that we are listening to the band live, was that one of your ideas when you mixed the album? Is this something to keep in future records? How do you see the evolution of your sound throughout the ages? You got to be better musicians but kept honest to your sound, never changing it too much, was that a premeditated decision?

A- Yeah, I guess I already answered this. Partly. I am a huge fan of a rehearsal kind of sound. Especially with this genre. I am not against Ride the lightning either. Most important is not to sound like everyone else and definitely never make use of click track/drum triggers and copy/pasting. That shit kills all the vibe for me. It's a different style of music that I don't ever touch and will never understand. Like where is the rebellion in every hit of the drums sounding exactly the same? For the next album I think Tank (Valbo)will play the drums, so we have been thinking about exploiting that we have one extra guitar. Maybe we will have fancy shit going on with some of the riffs. I like to have some restrictions or guidelines. I have uttered a wish to the other guys that this time I want to have all the lyrics and singing ready before we start recording. Often the case has been that we finish the music and come up with lyrics afterwards. But this has destroyed a couple of songs for me so I would like to be 100% prepared this time.

MH- Return to Barroselas after a very well-remembered passage in 2010, you also have a different relationship with Portugal, because of Blasphemer, so will you be spending some time here before doing the show? Is it still fun for you to travel to different countries and play live? Last words are for you!!! Cheers and hope to see you in April in Barroselas!!!

A- Well unfortunately I have to get back to my day job, so I am not staying any extra days this time. Looking forward to this trip though. Like you mentioned we had a good time last time we played Barroselas, and we like the country as well. That helps a lot. Traveling is still not my favourite activity. Especially airports or hotel rooms/back stages in the middle of nowhere. But there are always exceptions, and I do like to go out and experience the countries I am in if there is time. But often it's just arriving the same day as the show and leaving early the next day. At least in Portugal we will arrive a day early and hopefully we live close enough to the festival so we can go see some shows on Thursday. See you there!

Arriving from Italy, **Vulvectomy** is synonymous to good, technical and slam Death Metal!! Returning to Barroselas, the Italians will have in their baggage the new "Aberrant Vaginal Gestation", which will be released just two weeks before they go on stage at SWR!! So bring your axes and prepare to slam your brain!!

MH- Hi guys, how are you? New album coming out in 2025, some shows already announced, so will this be a busy year for Vulvectomy? Let's start with some presentations: who are the four riders of the apocalypse behind

the instruments in Vulvectomy?

Diego- Hi Guys, this is Diego vocalist of Vulvectomy. Thanks for the interview. Yes this will be a year full of concerts for us. The new album "Aberrant vaginal gestation" willl be out very soon and we are excited for this. The current line up consists of me on vocals, Mario on guitar, Giorgio on bass and Marco, our latest addition, on drums.

MH- Vulvectomy story starts in 2007, so almost two decades later, do you still remember what made you two get together and bring some sickness to the world? How were the first steps of Vulvectomy? I think both of you also played in Stench of Dismemberment so does the friendship goes even before that?

D- Mario and I met a little before 2007, thanks to the old MySpace. SOD had disbanded and I had a desire to continue playing something different, more slamming. So I met Mario who had pieces for one of his projects so we joined forces to create Vulvectomy. Later I also proposed to Mario to take up SOD again, but partly due to lack of time, partly for objective difficulties in recruiting other members, we never seriously went ahead with the idea, apart from a few rehearsals. Of course, our collaboration and friendship has continued for many years with the same desire to create extreme music.

MH- You guys released three albums between 2007 and 2013, how do you see nowadays those releases? With some nostalgia? Eheh Do you have fine good memories from those recording sessions? Like I said above you are doing 18 years as a band in 2025, in most countries you can go out and have a beer legally eheh so how do you feel about these almost two decades that have fly by? You hope to have made something that can be remembered way long after your carnal body departs?

D- Yes, time seems to have really flown by, but fortunately we still feel like the same guys we were then, with the same desire to compose new songs and play as much live as possible. Each of our albums has been a unique experience and memory. We are satisfied with each of our albums. Of course in hindsight, there is always something that could have been improved. As you can hear they all sound different, based on our change over the years. We have always tried to keep a slamming base while adding something different to distinguish ourselves a little from the rest of the bands and have a more personal and recognisable sound. Surely, when we are gone, someone will remember us. I say this humbly, I think we left a small mark in the underground. And I don't know if this is a good thing hahaha

MH- Ok, let's take the elephant out of the room, why the long interval between albums? You guys were just busy with other projects or just life being in the way? The major change is that you have for the first time in the recording line-up a drummer, so how involved was Marco in the recording of "Aberrant Vaginal Gestation"? Did it change in any way your work formula or not at all? The album is not out yet while we're doing this so can you give us a couple of facts about it, like how many songs, where did you record it, who did the cover, etc!!

D- The main reason for our break was because I lived in South America for many years. We didn't want to record something that we couldn't then play live. We also didn't want to change band members. We wouldn't be us anymore. Now with the entry of Marco, our sound has changed, improved, more classical, but the songwriting officer remains mainly Mario, then we all by making ideas, changes etc etc. The new album contains 10 songs and has been recorded between different studios in Italy and the author of the artwork is Guang Yang, Chinese artist recognized in the underground now for years for his creativity and sickness.

MH- After a couple of albums with Sevared, this new album will come out through Comatose Music, so how did you end up working with Steve's label? "Aberrant Vaginal Gestation" was mixed by Alessio Cattaneo and mastered by Stefano Morabito, both guys with plenty of curriculum, so what's your opinion on their work and you guys happy with the final result?

D- When we had our work in our hands we found ourselves deciding what should be the next step for the band. So we evaluated 3 4 labels..We had known Steve for many years, and after the collaboration with Sevared Records, we wanted to try something different that would give us more support in various aspects. He was immediately interested, and make us a good offer, so Comatose was the choice, knowing the way they work. We are very happy with the final result, and we believe we have achieved with this recording, the goal we had set for ourselves. Both studios are located in Rome so it was more smooth for Mario to work with them living in the same city. He knew well the guys personally and professionally so when we had started to make more concrete plans about the official recording, immediately he proposed those two producers. We worked very well with both of them, we tried to take care of all aspects during the mixing and mastering phase. Certainly their ability and competence gave our new album a much more powerful and modern sound than our previous albums, although it sounded very natural in some ways, we absolutely didn't want a fake and plastic sound as unfortunately often happens today for many album releases in our genre. We are all very satisfied with the final result.

MH- You guys played here in 2013, on SWR XVI, any good memories from that day? "Aberrant Vaginal Gestation" will be out just for a couple of weeks when you show up in Barroselas, so can the SWR crowd expect a couple of songs

from the new one mixed with older tunes? Final message is up to you!! Cheers and see you in Barroselas in April!!!

D- We remember that fest perfectly, both because of the organization, the response of the audience the bands we played with, and because Portugal is a really beautiful place. Actually, the new album will be released just before the fest and we will definitely play 3 4 songs from the new album, plus some classics, so we are looking forward to coming back and meeting again old and new friends. Thanks again for the support and see you there soon.

Dødheimsgard, a name that shouldn't be unknown to those into Black Metal or any kind of Metal without borders! The Norwegian band on its thirty plus years of career have been pushing the limits, record after record!! And now it's time for their debut at SWR and the return to Portugal after more than 25 years!!!

MH- You'll be the playing on Friday and Saturday, so do you hope to have time to enjoy some Portuguese hospitality between gigs?

V/Y- I think it's pretty much a quick in and out. Probably arrive the day before and then two shows in 2 days and then back on Sunday, but I'm bringing my daughter so it will be a special trip for me. I can't bring her along on every show I do so. Every time I can take her somewhere to another part of Europe or the world, that means a lot, that I have the opportunity to share that with her.

MH- 31 years at the helm of Dødheimsgard, how do you feel about what you've achieved with it? How different would you say is the man of today when compared with your younger self from 1994? Did you change a lot? There is no Dødheimsgard without Yusef but how is it the other way around? Can you see yourself 'retiring' Dødheimsgard one day?

V/Y- With Dødheimsgard, I have really got the opportunity to explore my love for the creative setting, that kind of the solitude and the loneliness and just sitting alone and making music, you know, and then trying to pour as much emotion into what you make. And then when you listen to it, you kind of want the distilled version of what you put into the music, you want that thrown back in your face, and I've spent so many thousands of hours getting to do that. And when you think about it, it's a life purpose basically, you've given yourself something that will follow you from, you know, like age of 15 and into your grave. So, I think that in my mind it is my biggest accomplishment. Whatever success we've had with, some album, getting to play live and getting record deals and all that stuff. That's great too, but that's not what drives you to begin with. Because when you get that guitar, when you're 13 years old or 12 years old or whatever, you have absolutely no ambitions about that, or at least I didn't have it. I just wanted to make music and that's still an intact core of my being, you know, like I can still relate to that 12/13 year old kid. I'm not sure if people do change. I think people have a set of tools, abilities and potentialities and that's kind of ingrained in you from your DNA. And then whatever you experience along the way, it will trigger certain things. If you find yourself in the situation, you have no kind of tool set or skill set to learn anything from, then you want progress in any significant direction. So, in the sense of a deterministic sense of being a human being, I don't think I changed that much, but I kind of utilized on many tools and I think also that for many definable parts of who I was, I have managed to better them. And that doesn't happen to all people. Some people get worse with time because they are not able to kind of come into these experiences and situations where they can learn from, and adapt their tool set to something better. So, I will definitely say that for most part I'm a kinder human being today, I'm not self-absorbed. So, in many definable points of my life, I can definitely see a betterment. I don't see it. I don't, but I see portions of things, probably finding a natural ending, right? Not that I do extensive tours anymore, but just for entertaining the idea, getting a three-month tour or something like that, that's kind of out of the picture. So already you have kind of started winding down. Things that you would do in a heartbeat, in your 20s, for example. So, I think certain parts will meet their natural end. And then the creating music part under the moniker of Dødheimsgard and Vicotnik will probably not end before I'm not able to make music or if I make music that, I don't feel I love or a connection to it anymore, then it's time to go. And I remember having talks 15/20 years ago with Aldrahn when he was in the band and we were like, "yeah, let's do Dødheimsgard to we can't do it anymore or don't want to do it anymore. And then the new guys, whoever they are, they can just take over the band and continue it. And this way, they can also play it forward to the next set of people and then the band will just go on, and on, into perpetuity. But I think that, you

know, it's a cool idea, but it was also, a very ganja and drink influenced conversation eheh.

MH- You never settled for repeating the same album over and over again, why do you think you were always so eager to stretch boundaries and get out of comfort zones? But if today you are seen as ground-breaking material, probably that wasn't so much in the beginning, is it a lonely road for those trying to do something which isn't conforming to the standards? Especially inside a sub-genre like Black Metal which in the 90's had this quite dangerous aura.

V/Y- It's really hard to pinpoint exactly what that is and where it comes from. But consider this, I was always the oddball, right? I'm the half Indian, half Norwegian dude, in a black metal scene that was very racist in the 90's, so there's kind of a fucked up situation there in the outset, so I think considering that I probably was a differently thinking human being when I came into the scene and to add to that, my experiences in the scene were probably in the early days, a lot different than the general experience of being in the black metal scene in Norway being a Norwegian dude. So, I think that kind of triggers it and to not just adopt but to influence. Because I could have made a choice to just adopt. I could have changed my name. I look pretty NorthernIsh, you know, I don't look particularly Indian and could have changed my name. Could have done exactly the same, but then I would have lost kind of parts of myself in that transition, so it was much more interesting to look at yourself as "OK, here I'm. I'm placed in this environment now, so what can I contribute to it? What can I add to it? How can I expand it? Yeah, it was a lonely road but you also had companionship, in the sense that you found those ten souls in the black metal scene, that if they not thought exactly like you, at least they also had the desire to work with this specific art form, beyond its niches, to look past the niches and see what else was there to uncover. So, I found Carl Michael, I found Bjorn (Aldrahn), I found Sven Egil Hatlevik, we all found each other. And I don't think that was by accident, that's by design in a way.

MH- Of course, no album was more divisive than "666 International", released in 1999, (after 2 albums, "Kronet til konge" and "Monumental Possession" which are let's say, more straightforward Black Metal), it completely changed the panorama with a lot of Industrial, Psychedelic and electronic influences, did you think when you were creating it, that it would be an album that would create a love/hate reaction?

V/Y- Yeah, probably a bit of both, but I will say it like this, I think when you're kind of a player in the scene and by that point we were quite well known in the scene, you're kind of making music for your peers. So, you don't really care about what the audience is going to think. You want to impress the blasphemers, the frosts, you want to be a greater thinker, a more creative person, a better lyricist. This is what drives you, that internal competition within the scene to make the greatest riff or the craziest album or something like that. And I think having the care and attention to the audience, that they are also part of this, that came to me a lot later in life. When I really had a lot of care how they connected with the album. So in a sense, it's right to say that black metal in the 90's was sort of elitist in its mindset, because all of us, probably, even if you want to admit it or not, probably saw us, people in the scene, as on a higher level than everybody else, But beyond that, I think we knew we will get a lot of attention and then we needed to find out what this attention would be, if it would be adulation or if it would be hatred. But it's very important also to note that making an album like "666 International" is like breaking the sound barrier of speed in a sense. You hear that boom, and the pains goes faster than sound, you hear the boom and nothing is the same again. You know it changes, and that's our major contribution with that album. And I think we probably had some small notion about that as well that we are putting this here now, so this will be forever expanded, this will create another road for people to travel.

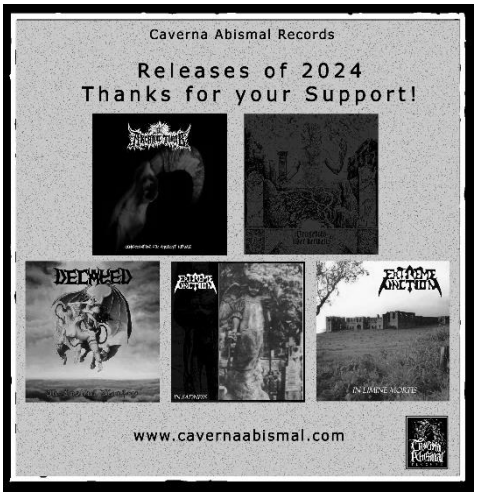
MH- "Black Metal Current" released in 2023, shows again Dødheimsgard in a terrific form, getting praising reviews all around, how do you feel about it? Being a very personal album how do you cope to present it live? I always find the covers of your albums fascinating, did you work with Lukasz on this one or do you give the artist always a carte-blanche for the creation of the cover?

V/Y- I haven't listened to "black medium current" in probably a year or so, but it's a very close album for me because it's less filtered through the general universal trading points of what you do in metal or in black metal specifically and it's more focused in on me as a person, not a group kind of mentality. And so, it's a highly personal album in the sense that, all the lyrics have an I form. They are not mythological, they are very intellectual and emotionally driven and looking upon the past in the present and stuff like that. A bit unusual in a black metal context to remove all that's mythological or fantasy based, and where it's basically 100% about the dark sides of your psychology, and a lot of these dark sides of psychology can be very vulnerable positions to share with people because it's not only about your warrior spirit or your infallible being, it's actually about the opposite. It's about the things you struggle with, things that aren't necessarily good about your personality and things that have gotten in your way or

gotten in other people's way and stuff like that. And it's the first album of the kind that I made. So, it was very daunting, like in the sense that you're singing these lyrics that are very personal. Especially in the context of this genre. And then you're not really sure how people will feel about, in an environment where it's so masculinized, where there are swords and axes and warriors with their war paints and stuff like that, and then you kind of taking a deep dive. You just have to live the music. So, you create a blank space for yourself. Which is basically the stage, and beyond the stage as well, because I usually go out into the audience, quite a few times. And you just have to be a channel, basically, your body, your voice, a channel for what you created and get it out there. And you have to believe it. It's performative, definitely performative but it's not an act. So, there's a difference there, you perform it, but you don't pretend it. It depends. This time I knew exactly what I wanted. So, with Lucas, it was basically just giving the directions and getting back the result I wanted, but I didn't want to do it myself. I wanted a skilled designer to do it, I think I would have done some mistake or make it look crap or have some pixelated shit here and there. Lucas also did the Dold Vorde Ens Navn cover, which he had much more freedom, I think. The result there is more due to him than the result on "black medium current".

MH- I can be wrong, but I think the last time you've played Portugal with Dødheimsgard was in 1999 alongside Dimmu Borgir and Dark Funeral, so a completely new generation will have the chance to see you for the first time, what can they expect? Usuallyou your shows are very unexpectable so do you know before hand?

V/Y- Know I I've been a couple of times in in Portugal with Dødheimsgard and on that tour in 99, Portugal was the absolute highlight of the tour coming to Portugal, you know, there was just a different vibe and where people in Europe after "666 International" were very negative, at best lukewarm. We kind of came to Portugal into a very embracing and loving crowd, so the stops we had on that tour, the Portugal date, they stick out, in a positive way. No, I know that I want to make it very personal between me and the audience. This is what I know. And then I have to work towards that, because it's not just for the audience, it's also for me. I want to make it memorable. So, it's not just me taking a flight, being in a hotel room, having a schedule for an hour on the stage, so I want everybody to leave that night and think, wow, this was a really special night, I think I'll remember this. So, I want that personal connection with the audience and it's also, you remember these things from your own life, first time you went to a metal gig, first time you saw a band with corpse paint on and it's an interesting photo that hold on to you. Like to try to create moments like that for yourself and for the people who are attending. So, this is what I will try to do in Portugal as well.



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Sarcofago, Mystifier and Master's Hammer

After a memorable 2022 performance at SWR, **Sijjin** are back to play in the festival on the exact same day as their second album is coming out!! Created after the demise of Necros Christos, Sijjin returns to Barroselas to deliver destruction, fire and a return to 80's Thrash?Death Metal!!! Prepare yourself for the Helljjin Combat!!!

MH- Hi Malte, how are you? New album almost coming out, so do you think this summer will be a busy one on stage for Sijjin? You guys never changed any piece in the line-up, but for those unaware can you please introduce us who are the three combatants behind the instruments in Sijjin?

Malte- Hey Nuno, thank you, I am doing fine. The trio of Sijjin consists of Iván Hernandez on drums, Ekaitz Garmendia on rhythm and lead guitar and me, Malte Gericke on bass and vocals. Let`s see how the people will react to the new record and if we will have indeed a busy summer, but of course, at least I hope so.

MH- Sijjin story has almost a decade since you started, how do you feel about what the three of you have achieved so far? When you started the band did you have a goal in mind for what you wanted to do with Sijjin? Or was it more just to have some fun and bring back some old Death/Thrash Metal spirit?

M- It was a serious decision to

bring Sijjin to life, nevertheless, we definitely wanted to have some fun by playing the music we love. There was no special goal, just creating good songs and going on the road since we all love to play live. We value authenticity and integrity much, so we will never play any role but kicking the shit out of our instruments instead while going for sweat and blood and Death Thrash Metal.

MH- Ok, so in April, it will be released your second album, "Helljjin Combat", which once more will come out through Sepulchral Voice Records, how do you feel about this second offering from Sijjin? I've read that it was recorded live at BlackStorm Studios, in the Basque Country, I'm assuming that you didn't do much polishing, right? Do you think capturing it live enables you to get a rawer side of Sijjin? Do you think it shows a truer sense of how your music will sound live?

M- Recording live is the law, there`s no better way of capturing the essence of a band on tape. Nothing beats the feeling of playing together in the same room and getting the vibe, atmosphere and energy recorded. What you can hear on our records is what we are able to play, nothing more, nothing less. I hate to add stuff to the songs which you won`t be able to show live. There was not much polishing needed actually, we did many takes of each track and went for the best, easy. Anyway, you have to be prepared well and you have to know your shit, otherwise, a live recording won`t work. I cannot imagine that we will ever change this way of recording.

MH- The press release speaks about a new direction musically, first, do you agree with that? And secondly, what did inspire you guys when you created the eight tracks that ended in "Helljjin Combat"? How do you see this one when compared to "Sumerian Promises"?

M- Yes, I totally agree with the press info, the material on Helljjin Combat differs from Sumerian Promises for sure. In my opinion, the new material is way more mature in a good sense, more Thrash than Death musically, more complex yet more catchy and even darker at the same time. We worked our asses off to play the stuff well, some parts are fucking tricky man. I was heavily inspired by lots of 80s Thrash Metal as Infernäl Mäjesty, Nasty Savage, old Slayer and old Megadeth when I wrote the riffs, so for sure it can be heard when listening to the new record.

MH- First album, the lyrics were this great classic horror stories with a really old and ancient background, so what can we expect in "Helljjin Combat"? Are they in the same vein or this time you went for a bit more of ancient myths and dark mythology? The cover seems to represent very well what we can find inside, what's the story behind it? Who's the artist?

M- The cover was painted by G. Northwic in 1714, but you will find nearly zero information about him in the net. I discovered this painting in an old church in a small village, where I used to make vacations with my kids when they were young. The picture you see on the cover is only a small detail out of a huge work called The Last Judgement. I wanted to use the picture since I ever saw it, for about more than 15 years, but now it seemed the right time to do it. It fits the strange album title perfectly and my mates were blown away by it as well. Some of the new lyrics are pretty satanic actually, for example Fear Not The Tormentor, Five Blades and Death Opens The Grave. Others as in The Southern Temple or Trance Of The Mummified feature again good old horror stories while Religious Insanity Denies Slavery holds the first socio-critical lyric of mine, being a harsh refusal to fucking religion in general.

MH- Second time in Barroselas, after a memorable passage in 2022, when the world was waking up from a deep slumber, what memories do you have from that edition? With the new album coming out on the day you are playing SWR, can we expect an avalanche of songs from that album? Last message is for you!!! Cheers and see you in April!!!

M- Yeah, for sure I remember our show from 2022, the Barroselas maniacs were fucking amazing. We will indeed play some new tracks, but I don`t wanna reveal to much here. Come to see the show and celebrate Sijjinian Death Thrash Metal madness with us!!!!

*The grandfathers of Goregrind are back to SWR after their memorable passage by the fest in 2006!! **Gut** has evolved quite a lot since those days but never let go of their side of blending the rules, breaking borders and shocking people!! And they are back to SWR!!! Nice!!! Grind on!!!*

MH- Hi guys, how are you? You already have quite a bit of shows booked for 2025, so a year for the live stages? You had a little change in the line-up this past year so can you present to us who are the four torturers

behind the instruments in Gut?

Gut- Hi Nuno, we are doing very well because we can finally accept show offers again and are really looking forward to 2025. Unfortunately we had to look for a successor for our drummer Bonassis because he now has other plans in life that can no longer be combined with the band. On the one hand it is of course a pity because as a founding member he obviously had a big influence on the band. On the other hand we can now finally play more shows again. Our long-time friend Alex (he's also the drummer for HELLKNIFE) has been a GUT fan for ages, knows the songs perfectly, understands GUT's drumming style excellently and, last but not least, is a brilliant drummer. The other 75% of the band (vocals, guitar, bass) consists of the original Odour of Torture line-up, with whom we have been on the road again since 2016.

MH- When you guys started the band in the early 90's, you ever thought you would still be around three decades later, talking about it? The band had a couple of hiccups throughout its history, so just different parts of life making it difficult for Gut to stay active? When you look back how do you feel about what you guys have accomplished with Gut?

G- It was by no means to be expected that GUT would still be active three decades later. GUT was basically always active. But since we were all active in other bands and had jobs and families, GUT was always more of a project that we dedicated our time to when the conditions were right and we could play individual shows and make mostly spontaneous recordings without pressure or obligations. That changed in the run-up to Disciples of Smut. For the first time we invested time in rehearsals and songwriting because we suspected how big this album would be.

MH- "Disciples of Smut" released in 2020, was praised by fans and media as maybe your best record ever, surprised or not that much? Some even say this is your most Metal album of all your career, so how do you feel almost five years later about "Disciples of Smut"? How long did you work on the songs that made into the album?

G- In fact, we had already noticed from the first song ideas for Disciples of Smut that we wanted to and would make a very special album. We wanted to write an album that we ourselves would like to hear as fans. That starts with the natural sound and ends not least with our influences, which are all very old school. The songwriting took about a year. However, that is also due to the fact that we had rehearsed much more often, but in the best GUT manner we only did it about once a month. The recordings also took almost another year because we only wanted to work on it when we really felt like it. And not because we had to or even had to finish within a time frame. It doesn't seem that long ago that we released Disciples of Smut. That's probably also because we unfortunately couldn't promote the album at all because of this Covid shit. We still think the album and its sound are phenomenal. Precisely because we achieved what we wanted to achieve - writing an album that we ourselves would like to hear as fans.

MH- I love that on "Smothered with Austrian Chloroform" you invited Martin from Pungent Stench and Patrick from Disharmonic Orchestra to do some vocals, so how did that happen? And was the name of the song created before inviting them or after having them on record? You guys used a lot of samples from movies in your songs, are you guys movie fanatics to discover all those excellent samples?

G- The whole thing had developed a momentum of its own. We had been working on the song in the rehearsal room and since we are and were huge fans of Disharmonic Orchestra, Pungent Stench and Disastrous Murmur, we noticed that the song sounded a lot like our old heroes from Austria. That wasn't intentional, but of course we recognized it ourselves and we simply allowed this homage because these bands are and were very important to us. The song was initially just called "Smothered with Chloroform". But since we didn't want to make any secret of the fact that this song sounds so much like the bands in question, we immediately added "Austrian" to the title. Then it was actually clear that we wanted Martin and Patrick as guest singers for this song, which is actually a huge honor and a true dream for us as fans. Both had complete freedom with their parts. I'm still incredibly proud that they both took part. The intros are a trademark that we can't and don't want to give up so easily. But it was actually quite a lot of work because the intros and samples had to fit the songs and the lyrics.

MH- You have released a couple of more songs in the meantime, so no fourteen years between albums this time? Can we see this latest album as the direction in what you want to take Gut into the future? Or the future is unknown and when you get to the fourth album you decide what you want to do?

G- With a new GUT album you always have to assume that something unusual could happen. What I can say for sure is that we will definitely keep the sound and become even more massive and extreme. There are already a few new songs and they would all have fit on Disciples of Smut even though all songs sound different. It has to and will be a varied record again but it definitely won't take 14 years for the album to come out, but there is no deadline either. As soon as we do have enough really strong songs for a new album, we will start recording. A conservative estimate would be that it could possibly be ready within the next two years.

MH- Return to Barroselas after your 2009 show, do you have any memories from that one? Eheh Any

expectations for this return to Portugal? And what can the SWR crowd expect from Gut? A set heavily leaning on "Disciples of Smut"? Last words are for you!!! Cheers and see you in Portugal in April!!!

G- Of course we do remember 2009! We are really looking forward to our return and will be able to reproduce the album sound live. It's gonna be really massive. I don't want to give too much away, but the set will consist of 50% Disciples of Smut songs and 50% classics. The classics sound incredibly great in the new sound. There should be hell going on in the pit in front of the stage! We are really looking forward to it. And hope that we can finish our set this time...

Bütcher *arrives from Belgium and have been terrorizing the scene since 2002!! They arrive at SWR with "On Fowl of Tyrant Wing", their third and latest album out in 2024!! Spike, leather and bullets!! Speed on!!!!*

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***Jade** is a recent band, which came out of the mind of J. (also known for his other band Foscor) in 2018!! They released an excellent debut album in 2022, and have a new one almost out, which you will be able to some of it, when they debut in Barroselas!!!!*

MH- Hi J., how are you? 2024 was a busy year for Jade, so how's 2025 looking so far? For those unaware of Jade, can you please introduce to all of us who are behind the instruments?

J- Dear Nuno, pleased to be here 3 years after our first appearance in your zine. This time due to our participation in the 25th anniversary of SWR Barroselas Metal Fest. Said that, and digging into the reasons we participate in such amazing festival, I must mention that the band's sophomore album "Mysteries Of A Flowery Dream" reaches the main one. So… busy and glad to be heading which with no doubt will be the year with more activity since we created the band in 2018, and started playing live in May 2023. There's this second/new album to be released 9th May (I can assure we will come to Portugal with physical copies), and a really wide list of shows ahead. From Portugal to Germany, crossing again Spain, France and at least a couple of more countries. There are single dates, festivals and even a couple of tours planned. So, looks really good. I think the new album might help us to consolidate our position into the international scene, and to keep working with Pulverised Records & Cudgel Vertrieb, now adding USA's Iron Fortress to the equation…makes me feel so confident on how things can keep going well for us. You were asking me about who composes JADE… Fine. If you check the 2021's interview we did for you, I didn't reveal who we were at that time. I thought it was a nice thing to let people taste our music with no other references than itself. The band is mainly me, Joan (aka Fiar Foscor, Graveyard) in terms of giving shape and sense to the general band musical and lyrical universe. I usually compose the songs defining structure and melodic sense of them, while Albert (Vidres A LA Sang, White Stones) transforms the collection by arranging the guitars. I'm basically a bassist and vocalist, lyricist and band manager… so, although I may compose the songs with basic guitar skills, it's Albert who elevates the music to another level with his job. I may say this is the core of the band, while for Live activity we count with Christopher on the second guitar position (also works on the small synths parcel we like to add among songs) and Bud behind drums (both members of the band Todo Mal).

MH- Jade's story started a couple of years ago when you thought of creating this entity which would allow you to channel some of your older influences, so can you steer us through what made you create the band and how did it evolve to what is today? How do you feel about what you've accomplished so far with Jade?

J- Jade was basically my personal way to recover the role as composer I used to have. Due different circumstances, and own decisions, I was focused on other roles (lyricist & vocalist, and/or management) for so long with my main bands (Foscor mainly). Call it a personal challenge or whatever, but I needed to express myself way more than composing vocals and writing meant, so Jade might be the channel to lead that need. Musically speaking, Jade works as a mirror where watching and finding my own collection of inspirational moments and sources that defined myself back early 90's on, before I could start playing seriously in bands. From a Death Metal base, I want to believe that someone listening to our music may find Black Metal atmosphere mixed with the melancholy of British Doom, all dressed in the timeless darkness I like to express with vibrant strength under the Death Metal banner. We had the best of luck finding the guys of Pulverised Records back in 2019, aimed to work with us by releasing the debut Ep we self-released in 2018. Since then, the collaboration and adventure keeps as strong as in the first day, and I feel we know the way both conceive working in this

music, so close one to the other. The fact that we can plan a release at least 1 year before its release is simply priceless. After years struggling with several inputs when trying to get an album out, now we can work on music while closing dates almost in parallel, and that makes one to work with calm and get much better results, if I may say. After this personal point of view about how comfortable our situation in terms of work and schedule is, I'm so grateful and satisfied with the response we have found since we started playing live in May 2023….and of course after every latest release. At least 2022's album "The Pacification OF Death" got an awesome response worldwide, probably the most important since I'm involved in bands… and it's been for 30 years. There's always the vibe that we are offering something different, and there's a intangible force that leads our music to catch and speak in a transcendental level, way beyond than styles or superficial speeches.

MH- "The Pacification of Death", released in 2022, was your debut album, how do feel about the album now that a couple of years have passed? Do you think the final result shows what you desired? All your works have been recorded at the Moontower with the great Javi Felez, how is to work with him as a producer? He's almost like an honorary Jade member, right? Eheh

J- Sure… Javi is part of the project as far as I need him to take care of our sound. But it also happened with Foscor (and of course Graveyard, his band) since 2017's first album for Season Of Mist "Les Irreals Visions". We perfectly know each other, and things can follow the most efficient, productive and trustful method you may imagine. As my previous comment about how lucky we are having Pulverised Records at our side, having Javi and his Moontower Studios as the place to make things happen, is nothing but a privilege. 2022's "The Pacification Of Death" got an extraordinary response way far than I could imagine at first. I think I sold 50% of the first edition by myself, and probably all in USA… then, UK or even Germany worked really, really well in terms of moving copies. The medias found us a 'rara avis' at that time, and people seemed to not only need to check this extreme, but confirmed the expectations. The album was really what we wanted and were at that time, and as transparent and honest as we still are with this new album "Mysteries OF A Flowery Dream", to be debuted live for the very first time and SWR Barroselas.

MH- In 2024 you released a split with fellow Catalonians Sanctuarium, a project from Jade's former member Marc, so how did the opportunity to do this split happen? What was the main idea behind it? Listening to it, both bands dwell in Death Metal but have a different approach to it, what do you think of Sanctuarium side? Love the cover, who is behind it and what do you think of it?

J- When I began composing the new album, as soon as I reached the 4th or 5th song, I realized that the first 3 ones would match with what I was smelling would come. Those 3 first songs composed after 2022's debut album were way more doom than the death metal main vibe that "The Pacification of Death" was…but less intense than what would come from that moment on. I proposed Roy from Pulverised to release another Ep, but after chatting, the idea of getting an Lp would be way better than an Ep, so the split idea came to our mind, and I proposed Marc to close our time together by collaborating on one last thing, this time not being part of us. Marc gave the best of him recording drums for "The Pacification Of Death" and during the first 8 months of JADE's Live activity. But his own bands, who everybody know at this time worldwide, needed much more attention from him, so partying ways was absolutely comprehensible and got my full support at that time. Sanctuarium, like Trollcave, offers a so different approach than us to what Death Metal might be. That's a fact, no big deal. Density leads music on both cases, with an apparent so distant formalization… Way more vital in JADE's case and putrid, rotten and dragged to the bones on SANCTUARIUM's one. I think there's way more in common behind the scenes than at first sight one might imagine, so, besides our time together at JADE, there's a sense of scene that I wanted to write on fire through this split edition, while offering new stuff from us and keep the project visible until a second album may be released. I think we achieved the goal with a very unique release, all dressed with the best music both bands might offer and keeping the level high. The cover was an original paint by Kristina Pavleska - Mors Ultima Ratio Art, and was a nice agreement and bet Marc and us found, in order to express something common for such collaboration.

MH- At the time of the demo, you told me that the composition of the songs was entirely done by you, has that changed for the album and the split or not at all? In all the songs in the split

the word Jade is used, can you let us know if there's a concept that connects these three songs?

J- As said in one of the first questions, I keep being the first step when we speak of conceiving a new release. This is a pact, a strategy… whatever you want to call it. But works perfectly to limitate the range of evolution of the band's language. Albert may work in a slight different approach in terms of arrangement, because of the mood he finds or the way he understands the indications I transmit him after closing the first demos, but the initial idea will be there as I have written it: melodies, structure, intensity… and finally vocals. I think it's a very interesting thing, after being used to work on different bands with different strategies that might involve different members on the composition of songs, alone or together. I aim people to try concreting the roles in a band, which I know sounds difficult, but when you are involved in more bands, you need your parcel perfectly defined to give the best of you and make of this project or the other reach its maximum level. About if there's or not a concept behind the 3 songs of the split, I may say that always there's a concept behind the band's releases. Some general topic that dresses the album and its lyrics, although each one may explain or expose different tales or situations. As regard of the album title, it is a metaphor of the eternal cycle of decay that Life means from different cultures' point of view, and how death's veneration may serve overcoming its calamities. Refers to a wound impossible to heal from the very first moment of existence to the last sigh, and a constant dreadful transition from the earthly level to the unknown. Focused on the development of this idea through the Mesoamerican legacy, Jade's side digs into the Mayan creation process and its destructive ambivalence. The old people were the holder of the wisdom, and creators of humans after even elder gods created them… So, when you speak of old people in the Mayan mythology, they are close to be assimilated to the Sun and other astral and godly entities which created the world as they knew it. The three songs deal with details around this concept.

MH- Debut in Barroselas for Jade, not for you, as you came here with other projects, so how do you feel to be back? Any expectations for this concert? And what can the SWR crowd expect from Jade? Last message I will leave for you!!! Cheers and look forward to seeing you in Barroselas!!

J- We have had the luck of playing twice in Portugal. Viséu both times with a fantastic response from its scene. This will be my 3rd time in Barroselas, with Foscor back in 2012 and Graveyard in 2023… and I know it will be even better than the previous times. I feel so close from many people there…from inside the organization, Portuguese scene and audience. You know Barroselas is so close from Galicia (Spain), and we will also meet many good friends coming from northwest Spain. That will be the very first show playing songs of the new album, and I'm pretty sure that will leave a nice feeling to the attendants, either being their first time or repeating. I'm very much looking forward spending time at that scenario, a so friendly and familiar one in the heart of Portugal. See you there guys, see you there Nuno! Cheers.

UTOPIUM

Utopium is a Portuguese band which had the Underground enthralled with them upon their arrival!! After an excellent record in 2013, and winning the WOA Metal Battle in Barroselas, they disappeared in a puff of smoke, just to magically return in 2025!! They are a reckoning force which again will power up on the SWR stage!!! Unmissable!!!

MH- Hi everyone, how's everything going? 2025 brought the first concert after a long hiatus, how was it to be back on stage as Utopium? For those who don't know you, here's the guy behind the instruments!!!

T.- Hi, everything is fine on this side. How was it to play these songs again after 10 years? Well, some of us were a bit anxious and nervous, but at the same time we were excited to see how the audience, old and new, would react. Utopium is now back to the original line-up from when we started in 2007, in this case me (T.) and Jay on guitars, Deris on bass and Rizzo on vocals. The only thing we have changed is the drummer position, now occupied by the great Jordi, who I believe is already a well-known name in your area.

MH- It's been 18 years since the band started taking its first steps. What motivated you to create Utopium at the time? 1 EP, 1 split, 1 album, how do you assess the steps the band has taken towards a sound that is, one might say, very much yours? The band was going through a

good moment (album, concerts in Barroselas, Wacken, Amplifest, good reviews) in 2013, but suddenly you disappeared from the scene, did life throw you a curveball?

T.- Cliché answer, but at the time it was simply a desire to play a genre of music that we all liked, in this case Grindcore. That fusion of punk and metal, (very!) fast, intense and short, was something that influenced us a lot. Of course, as the band played and composed more, other influences started to appear. D-beat and Crust appeared, Sludge too, some industrial stuff... and so on. It's worth noting that at the time, it wasn't very common to hear about certain bands in these genres, it was a very small niche, and all of this was new to us. In 2013, things were "good" on the surface, but internally they weren't. Our album took a while to be completed and when it came out, let's just say we were a little fed up with the songs, because we had been playing them for a long time. With this, the group dispersed to other projects and after our last concerts (at Amplifest and at MOB, in Bairro Alto), things were left up in the air and the following two years were spent trying to do something and nothing came of it... the enthusiasm had already been lost.

MH- 2013 marked the release of your debut album, "Vicious Consolation/Virtuous Totality", which was considered by many people as one of the best recordings of the year, not only in Portugal but also abroad. After a dozen years, how do you see the maturation of the album? Has it aged well, like a fine wine? I think it was a difficult birth, but overall, did the creation, recording and then release of the album leave you with good memories?

T.- I would say yes, it has aged well. I mean, I think each of us, listening to it now, notices several things that we would no longer do in the same way. We are always the first critics of our work. But hey, a lot of time has passed, and I think the songs reflect well what we were like as a band at that time. Yes, it was indeed a difficult and long birth, but of course there are still good memories, here and there. Particularly, at the time of the release in 2013, we had good opportunities in terms of concerts, and I think that given the internal situation within the band, in terms of promotion, we did the best that could have been done.

MH- After a decade in which you gave no signs of life, last year you decided to revive Utopium, why the return? Did you miss being back on stage under the name Utopium? The question now is: will we have a successor to "Vicious Consolation/Virtuous Totality"? Or is the return only to the stage and not to the studio?

T.- Someone remembered us, in this case, Sérgio Pascoa from Xapada Fest, who invited us to a reunion to take place at this year's edition. Deris passed on the message to us and basically... pulled us together one by one and was like the band's glue. We thought about it, we thought that the time was right, we missed each other, of course, and here we are. For now, we'll see how it goes with these live experiences now. The rest is still a bit uncertain.

MH- Back to Barroselas, a place that left you with good memories (I hope) when you won the Wacken Metal Battle in 2013, how have you seen SWR evolve over the years? Time to show "Vicious Consolation/Virtuous Totality" at SWR? The last words are up to you!! Cheers and see you in Barroselas!!!

T.- Yes, indeed, Barroselas has always been a very significant festival for us. As a band or even individually. Any of us have been to the festival either as spectators or playing with other bands and we have always been well treated. Although our victory in the 2013 Wacken Metal Battle was very significant, I would like to highlight the 2008 edition, where the band was present as spectators and which, I believe, is where we take the best memories. We had been formed for a year, we hadn't even started playing live yet, all young kids, enjoying some of our favourite bands on the bill among others in a crazy way. Fun times :) Although some of us have been away from the festival for a few years, you can see that SWR is still going strong, always with appealing bills and with the great and dedicated team that it has always had. Just like at Xapada Fest, we will play the same set, which includes songs from "VC/VT" as well as the EP "Conceptive Prescience" and even our split with Lifedeceiver. Quick and short! So come and see you there! Cheers and thanks for the invite.

SACRED SIN

I remember when I was starting to get to know the Portuguese Underground back in the 90's, that "Darkside" was one of my favourite records to listen to!! Thirty years later ***Sacred Sin*** *are as relevant as they were in those days, evolving but always keeping their feet on their beginnings. More than a band, they are a foundation of the Portuguese scene! Don't miss it!*

MH- Hi Costa, how's everything going? What's going on at Sacred Sin's HQ? I think you're working on the follow-up to "Storms Over the Dying World", right? There are very few people who don't know Sacred Sin or who's behind the instruments, but if you can, introduce the band to us!!

Jose Costa- Hi Nuno, thanks for the opportunity to talk a little bit here. We are staying healthy and continuing on this path we

have chosen, in life and in music. I have been lucky enough to share my vision with many incredible and inspiring people, and this makes the moments we spend together on stage, in the studio and on the road even more special. Tó Pica (guitar) has been with me since the beginning of this journey, as you may know he is part of the roots of this band. The new blood comes with Luis Coelho (guitar) who has been with us for the last 6 years, and Ricardo Oliveira (drums) for the last 3 years. We are recording the new album, yes, and we hope to have something to share soon, the first single is planned for before this summer.

MH- t's been over 3 decades since Sacred Sin began its history, how do you feel about the path you've taken with the band up until now? Being a band of a more alternative and heavier genre like Death Metal in Portugal has never been an easy thing, and even more so keeping the flame alive for over 30 years, what keeps you motivated to continue day after day and not throw in the towel? Do you see yourself fighting for a few more good years?

JC- It's incredible to look back and realize that more than three decades have passed since Sacred Sin began. It's been an intense journey, full of challenges but also many achievements. From day one, we've always approached this project with passion and dedication, and that's what keeps us going to this day. Seeing the impact of our music, both in Portugal and abroad, and feeling the energy of our fans over the years is something that gives us immense motivation to keep going. Being a Death Metal band in Portugal has never been easy. It's a more underground genre, which demands stamina, conviction and a lot of work. But the truth is that we've never been in this because of trends or fads. We've always done what we believe in, and I think that's what's allowed us to keep the flame burning for so long. Heavy music is a reflection of who we are, of our experiences and our vision of the world. As long as there's this need to express something through sound, we'll keep doing it. What keeps us motivated is, above all, our passion for music. Metal is a force that moves us, and as long as we feel that energy and have something to say, we'll keep fighting. It doesn't matter if it's difficult or if the scene changes-those who truly love this, keep fighting. And yes, I see myself fighting for a few more good years, as long as there's strength and inspiration to create and play live. After all, Sacred Sin isn't just a band, it's a commitment to extreme music and to all those who believe in it as much as we do.

MH- Would you say that there are more good memories in these almost 35 years of traveling the road and releasing records than the bad ones? And do you think that the changes in line-up that the band has undergone over the years have somehow changed the path you wanted to follow or not?

JC- There is no doubt that over the course of almost 35 years, the good memories outweigh the bad ones. We have had incredible moments, from memorable concerts to the creative process of each album, through contact with fans and the opportunities to take our music abroad. Each album released and each stage played are chapters that make us proud and that make all the dedication worthwhile. Of course, there were challenges-the underground has never been an easy path, and being a Death Metal band in Portugal requires enormous resilience. But, in the end, what remains are the achievements, the friendships made along the way and the certainty that we have always remained true to what we believe in. As for the line-up changes, it is inevitable that each member who has passed through the band has brought something of themselves, influencing our sound and dynamics in some way. But I have always tried to maintain the essence of Sacred Sin; the band's vision and purpose have never changed, regardless of the changes in the line-up. Each phase brought something new, but always within what we want to express musically. The important thing is that, over the years, we have managed to keep the flame alive and continue to evolve without losing our identity.

MH- "Storms Over the Dying World", released in 2022, is your seventh album, how do you see this album compared to previous releases? Can we see it as another step in a natural evolution of Sacred Sin, which has never stopped since "Darkside"? How have the reactions been, both from friends and fans, as well as from the media, to this seventh album of yours?

JC- "Storms Over the Dying World" represents another strong chapter in the history of Sacred Sin and, without a doubt, a natural evolution within our path. Some of the ideas on this album are more than a decade old, they were in that drawer where I keep ideas to develop later, when inspiration comes from the right team for that idea to develop and give birth to a Sacred Sin song. Since the beginning of the band, with "Darkside", we have always sought to grow musically without losing the identity that defines us, and this album is proof of that. We maintain the aggressiveness, intensity and essence of Death Metal, but at the same time, we explore new sonic layers, new approaches and an even more careful production. It is an album that reflects the maturity we have acquired over the decades, maintaining the brutality and dark atmosphere that has always characterized us. The reactions have been very positive, both from fans and the media. Those who have been following the band for years recognize this evolution and feel that the album maintains the spirit of Sacred Sin, but with a weight and production that takes us to a new level. Friends and long-time fans have received it enthusiastically, and many have said that it is one of our strongest works to date. In the

media, we have received good reviews, both nationally and internationally, which only reinforces the idea that this album has managed to leave its mark. In the end, the most important thing is that we managed to release an honest, intense work that is true to who we are, and that is what really motivates us to continue.

MH- The album was recorded at Rock'n'Raw, which unfortunately later closed down, how was the experience? I think you had already recorded "Born Suffer Die" there, so it was an obvious choice, right? Did the pandemic that paralyzed us for a couple of years delay the release/recording of the album in any way? Or did you take advantage of these restrictions to improve some of the tracks?

JC- The experience with Rock'n'Raw was always very good. It was also our rehearsal space, so we were at home, and yes, we had already recorded "Born Suffer Die" there, and it was an obvious choice. Yes, there was a year's delay due to the pandemic, everything stopped for almost a year. Then the start was slow. Yes, the pandemic gave us more time to think and rethink the songs we had in pre-production and then, even during the recordings, there was always time to do and redo, etc. One of the songs that happened was "Icons of Blood", which my original idea would be a rawer Death Metal song. But with everyone's ideas and inspiration, that song evolved in atmosphere and became epic and intense, and it is one of the most appreciated songs on this album.

MH- You guys are back in Barroselas almost twenty-five years later (on a bill that also included Avulsed and Corpus Christi, who are also playing this year), what memories do you have of that year, 2001, which has remained in everyone's memory (even those who weren't there) due to some extracurricular activities? And what can the people who will be attending your concert expect from Sacred Sin this year? The last words are up to you!! Cheers and see you in Barroselas!!

JC- Oh... it's been 25 years!! And I can say that we didn't go back to SWR earlier also because of my lack of availability! From then until 2020, due to my professional activity in event logistics, I always had a full schedule for spring and summer. From that year, 2001, we went to play at SWR on Sunday, April 22nd. That weekend, we had been playing some dates in Spain (Galicia) and we came back full of desire to get on that stage. The concert was total devastation, there was mud flying everywhere hahaha. It was a grey and rainy day, we played late afternoon, early evening. We asked the organization to play a little earlier... the reason was simple: that same night at Hard Club (Porto) King Diamond was playing, and we didn't want to miss the master's debut in Portugal. It was an incredible day for those 2 unforgettable events that we had the opportunity to enjoy. This year, those who come to our concert can expect Sacred Sin in its purest form: brutal, intense and without compromise. We will bring a powerful setlist, with the classics that marked our history and, of course, songs from "Storms Over the Dying World", which gain even more strength live. The energy will be there, the weight will be there, and you can be sure that we will give it our all on stage, as we have always done throughout these decades. The last word I leave is a huge thank you to everyone who has supported us over the years. Without you, none of this would make sense. Death Metal in Portugal lives on the dedication of those who make it and those who support it, and we will continue to fight as long as there are people who feel this music as we do. See you in the pit, and prepare for chaos!

*Twelve years ago, **Totengott** started as a Celtic Frost cover band, luckily for us after a couple of years, they decided to create their own songs!! Three albums later, they have cemented their name as one of the most interesting in the Spanish scene!! Assured sonic destruction!!!*

MH- Hi guys, how's everything? Last year brought your new album, which came out in a new label (Hammerheart Recs), but not many gigs, so can we expect 2025 to be the year where you showcase "Beyond The Veil" live? The line-up hasn't changed pretty much since you started but for those that don't know you can you please introduce the trio behind Totengott?

Jose Mora- Hello! Jose Mora from Totengott here. Thank you so much for your interest! "Beyond the Veil" was released last year, and we have mostly performed in Spain. We have a bunch of shows lined up for this year, but we're focusing on gigs that are truly interesting rather than just playing live for the sake of it. Some of our upcoming shows include Madrid with Ahab, Barroselas, Ciudad Real with Destruction, and a couple of festivals, among others. We're also working on a European tour for the fall, and we'll keep everyone updated. As you mentioned, our lineup has remained unchanged since the beginning-we are a trio playing extremely dark metal. We're not great at defining our style, but in our music, you'll hear elements of doom, black, death, thrash, gothic, and progressive

metal… and more! For us, the most important thing is that our music remains oppressive and bleak, without worrying too much about labels or genres.

MH- You started as a Celtic Frost cover band back in 2013, then evolved into doing your own thing, so not wanting to bore you with bio's facts, but can you tell us how did everything started and when did you decide to leave one path and start on another? What type of memories do you have from those early days covering the Frost?

JM- We started out playing Celtic Frost covers just for fun. For about a year, we performed several gigs in our area with a full Celtic Frost setlist. However, we quickly realized the strong chemistry between us and decided to start working on our own music-it was the obvious next step. Playing covers is fun, but it's not nearly as rewarding as creating and releasing your own material. We have great memories from those early days, but of course, we're much prouder of what we've accomplished with our own music.

MH- You've been active for twelve years now, so how do you see Totengott's evolution through that decade? Not just as a band but also you guys as musicians and humans!! You were quite busy in the first couple of years releasing a demo and two albums in like four years, how do you feel about those releases nowadays? The demo and the album have the same songs but recorded in different settings so what are the main differences between both releases?

JM- We've all evolved a lot as musicians and as individuals since the day we started. We've been through good and bad times-job changes, joy, loss, pandemics, diseases, marriages, etc.-all of which shape your personality in some way. But the most important thing is that we've managed to adapt to every situation and continue working to make Totengott something important. We don't tend to revisit the old material a lot, as it's always more exciting to focus on new things. We are proud of those early releases, as they helped put our name "on the map," but if anyone wants to listen to our band, I would suggest focusing on the latest release. About the differences between the demo and the first album… The songs "Delusion of Negation" and "Satan Beside You" were recorded by ourselves with little time and equipment, just to have something to show and for people to hear in the early days. Also, the "Doppelgänger" version on the demo was recorded live during a concert, so it is far from the final version on the album. Definitely, the album renditions of those songs are the best versions to hear.

MH- Like I said above 2024 brought us your third album, "Beyond the Veil", how would you compare it with your previous ones? Is this one a much different beast? One thing I notice when listening to the three of them is that the previous ones had less songs but they were bigger in time, in this one you bring six songs, with shorter times, plus the epic "The Golden Crest" which runs for thirteen minutes, so was this an intentional change or just how things turned out?

JM- As you mentioned, we wanted a more "straightforward" approach to songwriting with the new album. Sometimes, less is more, and I believe this album demonstrates that perfectly. This approach also makes it easier for us to prepare live sets-shorter songs allow us to include more variety in each gig, keeping everyone engaged and satisfied with the show. Additionally, the album sounds better than our previous two, the songs are stronger, and our performances and overall concept are the best so far. With "The Golden Crest," we also have that old-school, long epic track that works so well for us. So, as mentioned, there's a bit of everything for everyone on this album.

MH- You recorded, mixed and mastered the album in different studios and with some known names as Javi Felez and Jaime Arellano, so how was the experience? So, is there a story which connects the seven songs that ended in the album? Or does each one fight its own battle?

JM- There is a general concept behind the album, as all the songs are stories from "beyond the veil" are ghost stories or events happening in the afterlife, or "on the other side," if you know what I mean. There isn't a single narrative connecting them, but they definitely share common ground. We worked with several people on this new album. As you mentioned, we had the amazing Javi Félez mixing this mammoth record-he understands and loves what we do, has been close to the band for years, and it was great to finally have his expertise and vision on our album. The mastering was done by Jaime Gómez Arellano… What can we say about him? His work with Paradise Lost, Cathedral, Opeth, Ghost, Moonspell, Sólstafir… speaks for itself. It was an absolute honor to have him working on our music-he definitely took it to a new level. We hope to continue collaborating with him in the future.

MH- When we interviewed you guys back in 2018 for the SWR XXI, that was your first ever concert outside of Spain, so what memories do you have of it? What can the SWR crowd expect from Totengott? Final words are yours!! Cheers and see you in April!!

JM- We have great memories of that show! It was a late one, as we were the last band on Saturday, but the crowd was really engaged, and the feedback was overwhelmingly positive. We were a bit tired before going on stage, but as soon as the adrenaline kicked in, we delivered what I believe was a very powerful performance. As for this year's show-you can expect pure darkness and heaviness, a band that plays

every note like it's the last, and a deep dive into the music. See you all there!!!

Mysterious outfit Black Curse, hail from Denver, Colorado in the US of A, and they bring to Barroselas a sheer destruction path in the form of Black/Death Metal. Carrying in their backpacks the new "Burning in Celestial Poison", these guy have been putting to waste every place where they play, so do not miss it!!!.

D-Beat, Punk, Death Metal, Crust, these guys deliver all that and a little more!! Hailing from Sweden, a country which seems to spawn bands as there's no tomorrow, ***Industrial Puke****, although being recent is formed by some veterans!! They bring with them a couple of albums and a massive dose of excitement!!! Go and check it!!*

MH- Hi guys, how are you? New year, new album, debut in Portugal (I know, maybe only exciting for who lives in Portugal ahah), 2025 looks so far to be a good year for Industrial Puke, any other shows scheduled for the near future? Before starting with the torture, introduce to all the fine people, which will be seeing you guys in Barroselas, who are the people behind the instruments in Industrial Puke!!

IP- Well Hello-o, we are excellent! We can´t wait to get to Barroselas and SWR to finally get to play for you guys. We´ve got some shows lined up in Sweden to support our new album and working on some more shows abroad as well! We wanna play live supporting our new album as much as we can in 2025! Industrial Puke is: Linus Jägerskog - vocals, Mattias Rasmusson - Drums, Marko Partanen - Lead guitar, Erik Harald - Bass and me, Jens Ekelin - guitar.

MH- Ok, you guys are no spring chickens, so how did this idea of forming Industrial Puke come about? Were you guys all known to each other before forming the band? Your sound delivers a mix of a couple of different fountains like Hard-Core, Death Metal, Crust, so is this amalgam of sound a display of the tastes of the guys behind the band? Why Industrial Puke for a name?

IP- Certainly no young roosters in this band, haha. Old cocks all of us! I had previously put down our previous band Rentokiller and felt like I was fed up with aggressive music. Of course, this did not last long. Turns out, I just needed to work out a different way of doing it. I wanted to try something more lustful and based on instinct. Nothing too calculated. One day I got into a deep Disrupt hole (as one does) and threw out a question if anybody wanted to try to record some songs in that vein. To my surprise, Linus said yes, let´s go! We have shared stages and crossed paths with his previous band Burst, but had never played together. Me, Marko and Erik played together in Rentokiller (hardcore/metal) and we were close to Mattias from touring with his previous bands. I started writing songs and got some together which set the path. When we eventually got the band assembled we started recording what became our first EP and album released by Suicide Records. Yes, we started out trying to combine Disrupt and Dismember. The hardcore influences are very prominent in all of us and it came naturally to work that element in also. I think we´ve tried to fuse the best parts of all those genres into something new and exciting. We grew up with the early 90´s death metal which had a huge impact, then came hardcore with its energy and drive and the classic d-beat crust/hardcorepunk came along with it with that exciting aggression. We all love all of it, although we might tilt towards different versions of it individually. Me and Linus found common ground in Disrupt and I´m still chasing that energy that makes you want to hurl your fist into whatever comes close. The band name is the problem-child we love to hate. We had some different ideas for band names. Some more pretentious and off-centre. Linus came up with Industrial Puke. It ties in with the d-beat influences (rotten food industry etc). The name has served us well. Some people hate it, some love it. It´s def preferable to something more generic and it's easy to remember. Plus the logo is cool so it works as intended.

MH- May 2023 (I think), saw the release of your debut album, "Born Into the Twisting Rope", how was the experience of

writing and recording your first album? Were you guys happy with how the first album turned out, when you listen to it now? The album brings the four songs that were present in your debut EP, did you re-record them or change anything in the songs?

IP- There was no specific game plan other than: let´s get some rowdy songs together and see what we come up with. One of the first ones was "Constant Pressure", which is this very d-beat, simple crustmetal type of tune that really helped set the tone. I wrote the skeletons to all those songs and a lot more and it took some time to decide on the ones we favorized. When we started there was no complete band in place either. As Mattias came in to play drums we started rehearsing what was to become the album. The recording went quickly, when it went. A weekend for drums, another for guitars. Erik did his bass at home. However, we never rehearsed with Linus' vocals and spent quite some time working on those and finding the right space to get them down. We did not want to rush it, so we let it take time. We are still very happy with our debut. Those songs are still great to play, especially live now that we´ve lived with them for some time and they´ve evolved with us in a way. The EP were just four of the songs from the album. Just a different master. That was a way of testing the waters to see if anything would bite. Thankfully, Suicide Records grabbed on to us early and gave us the confidence to move forward with an album.

MH- "Alive To No Avail", which is your second album will come out in March, so as the album is not out yet while we're doing this, can you give us a couple of facts about it, like how many songs it has, where did you record it, who did the cover, etc!! How do you see this new record when compared with your debut album? In the same vein or a different kind of beast?

IP- YES! This record is a beast of 12 songs where it truly has been much more of a group effort with music from all of us and more of everybody involved with the lyrics and vocals. Everybody has been contributing much more actively in the whole process. Even though we are no strangers to each other, I really feel that we have gotten to know each other in this collective form and evolved into something even better as a unit. We also were determined to not only up the quality of songs and our contributions, but also the overall quality and production. So, an important step was to record everything but the vocals in Studio Soundport with our producer Mikael Andersson involved all the way. He also mixed and mastered. Mikael has such honed skills in getting what he wants out of Studio Soundport and therefore it was such a great atmosphere and experience recording there. The drums sound massive and alive, the guitars are gnarly but focused and gel perfectly with the bass. It´s a complete and homogenous sound which gives it even more power. We put quite some pressure on ourselves to do something great and thanks to Mikaels experience we managed it with confidence. The energy, d-beat and faster stuff along with more death metal and hardcore influences are all there. To me, the songs are a bit more metal and focused, but with the grimey energy retained. We´ve always wanted to focus on direct, hard hitting songs, but this time we´ve branched out here and there with different types of heaviness and dynamics. We worked a lot on the vocal parts together, lots of group stuff and Linus branched out great in places. Ok, we gotta delve into the cover art as you mentioned. We had an idea of a person deep in water, nearly drowning. A lot of the songs touch on that type of feeling. We toyed with the idea on how to express that, but ultimately landed on using a real person in the water and our photographer friend Mathias Coulouri to take the shot. It took a few hours of poor Jonaz half drowning in the cold forest lake before we felt confident we had something. We are really happy with it and the vinyl looks fucking great as well. Felt right to do it for real.

MH- As the first album (and your debut EP), this one will also be released by Suicide Records, so how did the partnership begin and how's been working with them? You found the right partner in crime? What do you address on your lyrics? Has the way the world has been turning to shit in the last few decades been a fountain for inspiration? Do you think we (humanity) still have any hope of surviving all this greed which is steering the world into a black hole?

IP- As it often goes we had crossed paths with Roger and Suicide Records previously. Performed with other bands at shows he organized and stuff. We sent our first song, Mental Taxation, to a few labels that we wanted to work with, and Roger picked it up first. He had planned not to sign anything new at that time but got real excited for our shit and that sealed the deal. Suicide Records is a fucking great label. The lyrical themes are in the same vein as the first record. Grey mundane reality, close to us and from our perspective. Exposing weaknesses in us and finding new strengths in them. There is also a recurring theme of too many people being led by callous cult leaders, some religious, some hiding as intellectuals, world leaders or as plain loud voices for simple minds. We write what we know and even though we can be happy doing these songs they all come from a need to vent to be able to function. The world is not a happy place right now, but our lyrics go harder on ourselves more than on the outside world.

MH- You will be debuting in Lusitanian lands at the XXV SWR Barroselas Metalfest, do you have any kind of expectations? Any of you ever been to Portugal? What can the SWR crowd expect from Industrial Puke? Will you be

having the new album in heavy rotation or will you do a mix of new and older ones? The final message is for you to leave here!!! Cheers and see you in April in Barroselas!!

IP- Indeed we have great expectations. Friends who have played at SWR loved playing, the crowds and the festival over all. This year's line-up is insanely perfect. So many bands we wanna see. Concrete Winds, Aura Noir, Black Curse, Unleashed and many more. I´m looking forward to sinking my head into the playlist with all the bands I haven´t heard yet. I think Mattias has been to Portugal, likely touring. The rest of us haven't been to Portugal as far as I know. The timing for us to play SWR this year could not be better. "Alive To No Avail" has been out for just a month in time for the festival and we are beyond antsy to play those songs for you. We'll be doing about half of both albums in the set. We wanna get some rowdiness going and fists pumping. We´ll be doing our part and expect the crowd to do yours, so check out "Born Into the Twisting Rope" right away and the singles from "Alive To No Avail" in waiting for the new record to drop. Let's get Barroselas shaking, any shitty thing you need to get out of your system: our show is the one to do it to. Thank you!

Ved Buens Ende.....

When people thought Black Metal was all about tremolo pickings, low productions and so on, ***Ved Buens Ende*** *showed up with "Written in Waters" and showed us there was a different path!!! They never did another one, but damn is this one good!!! Time for our minds to be stretched!! And it's their debut here!!*

MH- Hi Vicotnik/Yusaf, how are you? So, to start, will the line-up be the same as we saw in London, with you, Aggressor and Skoll (the original trio) and Oyvind on drums? I think Oyvind stopped playing with Dodheimsgard but is he still kicking the drums in Ved Buens Ende?

V/Y- Good. Yeah. I think he'll do at least a few more shows. So, he will join us in Portugal, but I think a lot of stuff is a bit up in the air. In relation to what's going to happen. Because we are quite busy with other bands and the kind of novelty of booking Ved Buens Ende seems like it's kind of fading a bit, now that we played most places where we had good slants of audiences. So maybe it's time to sniff on a record, maybe, or not, you know, so I think we just have to do that Portugal's gig now and then get home and have a talk. And see what's next, basically.

MH- Ved Buens Ende, has quite a short history span between being created, releasing your debut album and then disappearing, when you guys were writing the music, did you ever think you would play it live or was the idea more of just a studio/rehearsal project?

V/Y- I'm not sure that I was. I think probably, Carl and Skoll, they were, you know, a couple of years older than me, I think they were kind of more into that. They went to concerts and enjoyed live bands and stuff like that. I really never had that ambition. So, I'm not sure if I really had made-up my mind when we were creating these songs that I was even picturing that I would stand on a stage and do this and that, because my love at that point, was just making music basically and I didn't really have much ambition beyond making music, that was kind of where I was at. So, I think when we got offered festival deals and stuff like that, that was like an introduction to a pretty strange world for me and maybe Carl and Skoll had pictured this for a long time now. This is eventually what's coming up, but I really had no clue. For me, when I grew up in the black metal scene there wasn't talk about concerts and much stuff like that, maybe some pub concerts somewhere, where there were eight people standing around in corpse paint, and being drunk out of their minds. But like festivals and stuff like that where there are potentially a couple of thousand people, no and I didn't even imagine it.

MH- Nowadays, when you have been playing live, how do you feel about it?V/Y- You know, I think even how you portray yourself, there's always this truthful voice inside your head that knows exactly, what you are thinking and also knows that maybe the front you're putting up isn't really honest in the sense that I spent many years figuring out the stage part because like I said, my love was basically just being in a creative environment and not necessarily re-enacting it on a stage like a theater. So, it took me a long, long time to kind of crack that code and learn to enjoy it and learn to kind of have fun with it as well. And especially with Dødheimsgard, where you reach the comfort level of what you're doing on a stage in front of an audience, that you can start adding stuff. It's not only about playing the songs with as few mistakes as possible anymore, but there's also so much more to it, like the stage presence, the contact with the audience, what happens between the songs, etc. So, this is an art form, all of it on its own. And I tried to crack the code already in the mid to late 90s by joining a theatre group in Stockholm. I thought maybe this is the right way, you

know, to join some sort of theatre group. And I did about 20 shows with them, like underground theatre and that kind of sold one piece of that puzzle for me. Of not being shy, I guess, but there were still many, many pieces to be solved. So, I think like when I really got the hang of it, we are in 2017, 2018, this is when everything clicks for me, you know, like yes now I have more or less total control over this venue and the parts I don't control, I want them to be like that because that's the additional magic.

MH- It's been 30 years since you guys wrote and recorded "Written in Waters", what memories come to your mind from that time? I know everyone now sees it as a cult album, but how was the reception in 1995? Is it one of those albums that with age, people finally started understanding it better?

V/Y- It's a mix of things. When we did the demo, "those who caress the pale", of course, Carl had riffs, I had riffs. But maybe the most important thing in relation to getting from riffs to songs is that me and Carl, we used to jam, you know. Him behind the kit and me on the guitar and we could jam for hours and this turned into songs, even though, like I said, some of the riffs were pre-made. Then we went to the rehearsal place and jammed them and eventually, without much effort, really turned into songs. And then Skoll, he came into the picture one week, I think, 1 1/2 weeks before we entered the studio, to record the demo. So, everything he made there, he made in a week. And of course, there's tons of memories because it's kind of the first band, that we got some sort of deal with another label. It's my first band that we were offered festival spots. It was like sitting at the school desk for the next 30 years of my life. You know, the early beginning. Yes, I think it's more the latter. And I think transcending someone's understanding of something is really, really difficult. If you have a routine, if you listen to a specific type of music that has its very kind of 5,6,7 generic points of establishment. Then when you throw something different, I think a lot of people just didn't know how to feel about "written in waters" and some people obviously disliked it but maybe more out of principle. And in the sense that they didn't know where to place it. But I also think there were a lot of people that didn't necessarily dislike it but didn't know what to feel about it. And I remember also a lot of people questioning "is this black metal?, is it not black metal?" and I think also that thought process came in the way of just enjoying the music..

MH- You guys got back together in 2019, what led to that reunion? How do you feel about being able to perform as Ved Buens Ende again? Has it been fun? Not wanting to annoy you, but I'm going to bring the question probably everyone has been asking: 30 years later, is this the time for the successor of "Written in Waters"? Or no plans, just if it happens, it happens?

V/Y- You know it's a bit coincidental, it was a mutual friend of ours, who we have known as long as we have known each other. She had a birthday, and she said that: "I'm going to celebrate my birthday at the bar with the stage, do you guys mind playing 5-6 songs from Written in Waters?" and you know, we said yeah, why not. That's the perfect way of re-entering and to all our surprise, I guess it was so enjoyable, so we kind of decided, hey, now we put in this amount of rehearsing, we did that show, why not see if there's some interest out there from promoters? Because we knew there were people around in places like in Greece and other places in Europe that had high hopes for seeing Ved Buens End's in a concert at some point you know? So that was a good time as any. You know we played that birthday, so let's go. It's very rewarding because you are touching on something you made when you were 16 years old and now, the two guys, Carl and Skoll, they are 50 years, I'm 48 and it's a weird closeness to it because we know mentally and intellectually it was such a long time ago, but then emotionally, there's no distance there at all. It's so close, you know, so relearning the songs, not even relearning, basically, they were innate, so I can just take them out from the shelf and start playing them again, even though I hadn't for 20 years. There's a closeness to those songs, and maybe more than any other album I've done because we did make this album at the rehearsal place and it was such an effortless thing to make because we didn't really focus on what clothes to wear or what image to portray or that the lyrics had to be about occult or satanic stuff. We didn't focus on that. We just focused on seeing whatever was possible to make, without any kind of set limitations. And that effortless it's kind of transcended, 20 years later, when we picked up the songs again, it was so easy. I think the way you put it at the end there, that's probably the right way to go, I think, if it happens, it happens, and I think if it happens then it has to have some kind of reminiscence to what we did 30 years ago. I think it would be pointless making an album that is so different than what we used to do 30 years ago, because then we're just basically using a logo on an album. And this is my strongest contention against not making a Ved Buens Ende album because if we can, if

we are not able to make it, where it feels, smells and looks, all the senses, you know, it has to be Ved Buens Ende, or otherwise I think it just might as well be another band.

MH- This will be the first time Ved Buens Ende will be playing Portugal, so want to leave a message for the long standing fans which never had the chance to see you guys before?

V/Y- From the audience perspective, we will come there for the first time, but this is similarly true for us, you know, from our perspective, we will come there for the first time and look into the crowd. It is actually as special for us as it is for anybody that shows up because they want to, you know, so, and I say this a lot of times, when I'm on the stage and have a really great connection with the audience, I tell them that you are my show. Basically, it's just the opposite perspective. So, I'm really looking forward to that.

The most veteran Death Metal band in Spain and headliners of the first ever SWR back in 1998, ***Avulsed*** *is back in Barroselas!! After a revamp on the line-up, they are back with a new album, "Phoenix Cryptobiosis" and ready to chew some bubble gum and kick some ass, and I've heard they run out of bubble gum!!! Gore destroy!!*

MH- Hey Dave, how are you? The new album is just out, so it seems to be an exciting and busy year for Avulsed, right? Time to go on the road to showcase the new album? There was a bit of a revolution on your line-up so to start, can you introduce to us who is behind the instruments (microphone included) in Avulsed?

D- Hi, everything's fine, just a little stressed with so many interviews and preparations for the South American tour next week, haha! We're already fully booked for the tour promoting the new album. Yes, between 2023 and 2024, the entire lineup changed except for me, and mainly because I was the only one really interested in continuing with the band at a relevant level. The new members have revitalized the lineup, and we're in better shape than ever. Sant "GoG" on drums joined in the summer of 2023, and the other three members who joined in the summer of 2024 are Alejandro Lobo (guitar), Victow DWS (guitar), and Alex Nihil (bass).

MH- 2025 marks 34 years of Avulsed, and more, 34 years of you pushing the band to where it stands these days, how do you feel about the past and what you've accomplished with Avulsed? It's not easy to keep a band alive and relevant for more than 3 decades, so what keeps you motivated to keep the flame alive? Would you say that while Dave Rotten is breathing there will be Avulsed?

D- I never thought the band would last this long and it'll last much longer, of course! As you say, as long as I'm breathing, Avulsed will exist, haha! It's not easy to keep a band alive for so long, and we actually had a very stable lineup, except for the drummer. But over the last decade, three of the members seemed to have lost interest in the band, and it was becoming increasingly difficult to continue. We had to find a place where they decided to do something and leave. It's the best thing that could have happened to us, as we've now regained our enthusiasm with the new members.

MH- As we are speaking, your eighth album just saw the light of day, so how do you feel about "Phoenix Cryptobiosis"? The first reviews have been very positive, so happy with what you have been reading so far? Nine years between this one and your previous one "Deathgeneration", why the long time span? A lot of stuff happening in those years which impacted the writing/recording of the album?

D- We were a little worried about the reactions to this new album after the significant lineup change, but the truth is, it has exceeded all our expectations! The reviews and reactions from our fans have been exceptional, and we believe we've recorded one of the band's best albums ever, which is very commendable after almost 35 years! Although it's been nine years since "Deathgeneration", we must keep in mind that that album didn't contain new compositions, but rather re-recordings of older songs. So we'd be talking about 12 years since our last album of new songs, and that's a long time for a band that wants to stay active. The three leaving members were already struggling to write new songs, go to the rehearsal place, and were even lazy to go out and play live, clear signs that the band was no longer a priority for them. And in a way, it's logical, because in 30 years, interests in life can change a lot.

MH- Speaking of writing and recording, this was a completely new line-up (besides you of course) that worked on "Phoenix Cryptobiosis", so how different would you say the process was when compared with the previous ones? Sound wise, can we see it as your next step on your evolutionary ladder? I've read a few reviews, and they were praising the clear sound of the album, do you agree? And was that one of your goals for this album?

D- Obviously, having a new lineup had to affect both the compositional and instrumental aspects, and the first thing I was very clear about was that we had to maintain the band's style in every aspect. I think the guitar sound is in line with our recent works, perhaps even more powerful, but just as heavy; the drums are more precise, varied,

and powerful. Overall, I think the new album retains all of Avulsed's characteristic elements, but with a fresher and more varied sound. We didn't want to return to mediocre productions and performances, and I think this work has surprised everyone with its level of maturity in every aspect. I don't think anyone expected anything like this from the band.

MH- The title of the album seems to reflect these changes and on the rebirth of Avulsed (the phoenix part), do you see it that way as well or am I a bit off track here? Is there a concept which glues the eleven songs which made into "Phoenix Cryptobiosis"? What inspired you to write the lyrics for the album? Daemorph's cover is another great asset to the album, what do you think of it?

D- Undoubtedly, the album's title reflects the resurgence of the band, which had been virtually inactive for over a decade, and now the necessary conditions have been met for its return. The lyrics don't reflect this, except for the title track. Generally, they maintain the same bloody, gory, and macabre theme as always. However, they are no longer written in a prosaic and explicit style, nor even with a touch of dark humor. Instead, they focus more on darkness and mysticism, forcing the reader to use their imagination more and create their own interpretations.

MH- Fifth time in Barroselas!! You were the first ever headliner of the fest (back in 1998), then you were on the tenth and twentieth editions, now the twenty-fifth one, how do you see the evolution of the fest throughout the ages? Will the SWR crowd receive a set based on the new album or still time to play some of your older tunes? Last words are for you!!! Cheers and welcome back to Barroselas!!!!

D- Yes, incredible! I still remember that first edition, very modest, but we had a great time, except our car broke down and we had serious problems getting back to Madrid, haha! Since then, we've participated in different editions up until this 5th participation. I've always had a very good relationship with Ricardo Veiga; we're old friends and we've grown together through this. I'm very happy to see SWR become one of the most important extreme Metal festivals in Europe! Our set will be made up of classic songs, plus some from the new album, of course! Thank you so much, Nuno, for the interview and the support! It's always a real pleasure to play in Portugal, where we have many good friends, as well as die-hard fans who have followed us for these three decades.

When James McBain started ***Hellripper*** *back in 2014, I don't think he ever thought the band would become as known as it is now!! With a couple of very good albums under its arms, Hellripper has been a synonym for a hell of a good time on stage!!! Ready or Not: All Hail The Goat!!*

MH- Hi James, how are you? 2024 looks to have been another busy year for Hellripper with plenty of shows throughout Europe, which included a tour with Abbath, another with Sodom, a headlining tour, concerts at Wacken, Bloodstock or Brutal Assault, so tiring but satisfying? Proud that all the hard work is giving some fruits? Ok, can you present us, who is sharing the stage with you on the live stage?

J- Hello, I'm doing well, thank you! Yes, we had a lot of stuff going on in the live front in 2024 for what has been our busiest year yet. It's been a very good year though and I've enjoyed the whole thing. It's been great to have had so much opportunities and to see/feel the growth of the band over the past couple of year! Currently, the live band consists of myself on guitar/vocals, Joseph Quinlan on guitar, Max Southall on drums, and Andy Milburn on bass - he's a new addition to the lineup!

MH- So it's been a decade since you started Hellripper, how do you see these ten years which have passed? A bunch of splits, a couple of EP's, three albums, concerts pretty much everywhere, has it been a hard but fun ride, so far? One thing which hasn't changed is the fact you still write and record everything by yourself, what would you say is the biggest challenge in working alone? What are your fondest memories of those early recordings like the "The Manifestation of Evil" EP or all those splits you released in 2015/2016?

J- Some parts have been hard I guess, but it's been an amazing and very enjoyable ride so far! I started the band for the sole purpose of writing music that I want to hear, and because I love the whole creative process and that has not changed at all! Like you mentioned, my way of doing things and the way the band functions has remained largely unchanged over the years. As the band has grown over the years, more things need to be done and on a larger scale, so making sure everything is taken care of in a timely manner is quite challenging. But I enjoy it all, so it's all good! The best memories that I have of recording the early material are just the amount of trial and error I had to use to produce anything reasonable sounding, and being so happy in the end once I had figured it out and had a "proper" song!

MH- When I moved to the UK my first live show was Hellripper at the Unicorn, where I had the chance to meet you and buy a couple of tapes from you, now you are playing places like the festivals mentioned above or the Electric Ballroom, but you continue to maintain a very close relationship with your fans, and also taking care of the merchandise, would you say that with Hellripper status rising, this is your way to keep your feet in the ground? How much of your time do you dedicate to Hellripper on a daily basis?

J- Doing everything myself does allow me to "keep my feet on the ground" I guess, but it's also just the way I like to do things and is the way I want Hellripper to function anyway and so it's just natural. Hellripper has been my full-time job for about 6 years now and so I spend almost all day everyday doing something related to the band.

MH- "Warlock Grim & Withered Hags", your third album, came out in 2023, through Peaceville Recs, which also was behind the previous one "The Affair of the Poisons", how stoked are you to be working with such a prestigious label as Peaceville? How's the relationship been so far? You were quite DIY in the beginning so what's the biggest difference for now being working with a label which has proved to be very reliable?

J- I am no longer working with Peaceville and have signed with another label (to be announced later on). But it was great working with Peaceville records for 5 years or so, and both albums that were released through the label did very well and helped the band grow considerably! The relationship was great, and still is, and they were a very easy label to work with! The biggest difference working with a larger label is that they have the ability to print/manufacture/distribute the releases a lot better than I could myself and they do help a lot in the promotion side of things!

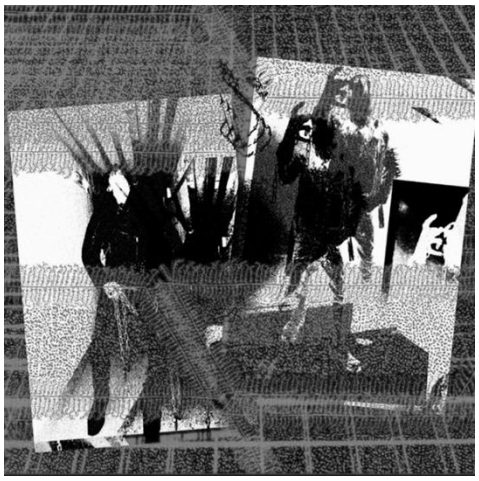
MH- "Warlock Grim & Withered Hags" seems to me to be your most complex album, a bit different from the early sharp shooters, with longer songs, more layers, more melodies, more solos, even bag pipes, so can we see it as the next step on Hellripper's evolution? Would you say it was a natural progression or a calculated risk? I've seen a bunch of reviews, and it seems people understood what you wanted to achieve, do you feel it that way as well?

J- I think it was a natural step, but also somewhat of a risk as it always is when you try something new. There were some different instruments used, more layering, some different song structures, some longer tracks, a mid-paced track and some different vocal styles. The response was a lot greater than I anticipated and I'm very grateful for that! The goal was to create a good album, and having such a positive response to the album tells me that I achieved what I set out to do!

MH- You will be back to Portugal, after successful passages in 2022 and early 2024, any good memories from those shows? Any expectations for this one? And what can the SWR crowd expect from Hellripper? Final words are yours!!! All hail the Goat!!!

J- One of my favourite shows we ever played was in Lisbon with Abbath and Toxic Holocaust - the audience was wild! I've heard a lot about the festival and so I hope it'll be a good show! I'm just looking forward to getting back to Portugal again! From a Hellripper show on our side, you can expect it to be fast and full of energy!

***Concrete Winds** are a Finnish band formed in 2019 but with quite an active streak. They have released three albums in the meantime and shaken the Underground foundations with their chaotic and blistering Death Metal. A whirlwind of chaos which will pass in the last day of Barroselas!! Try to survive it!!*



*One of the first bands (if not the first!) to mix Death Metal and the Nordic mythology was **Unleashed**, and more than three and a half decades later, they are still Odin's favourite sons!! They have spawned fourteen albums (fifteenth is on its way), many, many anthems for battles and for the first time ever they will invade Barroselas to conquer, and pillage!! Hail Odin Warriors!!!*

MH- Hi Johnny, how are you? 2025 is upon us, and already a couple of shows for Unleashed have been booked, so how's the year looking for Unleashed so far? A busy one? As some people can be unaware of who you are (a blasphemy if you ask me eheh), I usually ask for some introduction but in this case I think I can do the honours and you can correct me if there's anything different: you, Johnny Hedlund, on bass and vocals, Anders Schultz on drums, Tomas

Måsgard and Fredrik Folkare on guitars.

JH- All good here thanks! Yes, we keep grinding! New album out 2025 and we will play as much as we can off course.

MH- It's been more than 35 years of history for Unleashed, how do you feel about these three and a half decades that have gone by? Has it been a rewarding journey so far? The band has had the same line-up since the early 90's, what is the secret for this last longing relationship? Is there a formula to maintain such a solid lineup since 1995?

JH- It has been a god ride for sure! When we started out back in 1989 we had a meeting to agree how the band should be handled. We said a few things are important for Unleashed band members. A few of those things are as follows: Unleashed are a death metal band. If you want to play something different, it is not in Unleashed. All members need to help out in all things that matters to the band. Promotion, merchandise, practice, interviews etc. We are first and foremost good friends, if that isn't the case anymore, you have to step down. Last but not least we keep to the roots and always try to develop within our style of music. This is of utmost importance for the band.

MH- You were one of the first Death Metal bands to use as inspiration the Viking/Scandinavian history, what led to that? You didn't want to be just one more Death Metal band singing about guts and gory subjects? How do you think Viking history has been portrayed in books, films or TV shows? Any specific title you would recommend for someone trying to learn more about it?

JH- I'd say our Viking heritage led me to the interest in Viking tradition and mythology. And I think it fits perfectly into Death Metal music for a number of reasons. If I were to recommend something I would say there are a good number of sources you can get information from. But off course, they are "sources" and perhaps you should treat them like that. There is no exact specific truth and no exact book that is the one and only. That is why the Viking tradition is still valid today after all those years, is because it changes along the times to keep being real and meaning full to people in a future that we know nothing about. Just to specify something that has meant a lot to me- Look for the dialogue between Odin and the giant Vaftrudner. There is much wisdom there.

MH- Your place in history is backed by fourteen excellent albums, but for many bands, the last one is usually the one that they regard as the best, do you think the same about "No Sign Of Life"? What keeps you guys motivated to write music after all these years? Speaking of motivation, I think you guys are working on your fifteenth so how's that going?

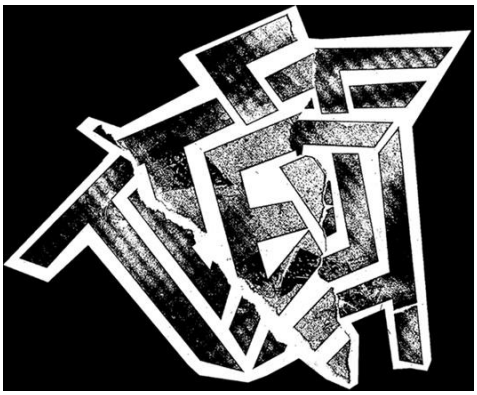
JH- Our fifteenth album should be out in August of 2025 (well I think so at least). And for sure we think this is our best to date. I'd assume most bands would say so because this is what you just spend a few years working on. And it would be crazy to do something that is a little worse than your previous efforts. So, it is natural i a way. The motivation to keep going is just like life itself. I mean…is there another way?

MH- Last year DSR released "Before the Creation of Time" a compilation which brings pretty much all your music before the recording of your debut album "Where No Life Dwells " in 1991, how much involved were you in that release and what do you think of the final result? How did you feel to listen to those songs, written and recorded so long ago? A bit of a nostalgic hit? What memories come to your mind when you think of those early days of Unleashed?

JH- Off course, we were heavily involved in creating the outcome of that. I think it looked absolute stunning. And for sure if you take some time to think about 35 years of deadly music and looking back at how things started so long ago, it kind of makes me very proud. I mean, how many cars have you had during the past 35 years? How many apartments, clothes? Friends? Etc…it is a long time to keep something steady and rolling and still being very, very real.

MH- Return to Portugal to debut on the Steel Warriors Rebellion Metalfest, a fest that has a name worthy of a band like Unleashed, right? Eheh Any expectations for this concert? Maybe to have a bit of time to enjoy Portugal? And what can the SWR crowd expect from Unleashed? Last message I leave it for you!!! Cheers and see you in Barroselas!!!

JH- For sure we are looking forward to come to Portugal again. I for one fucking love Portugal! We will go 100% and you better believe we are loaded like fuck to play the show! I expect nothing less that a serious headbanging night together with the Portugal Warriors! See you soon brothers and Sisters, and thanks a lot for the interview! See you soon!! Hail Odin!



*Brazilian band **Test** is one of the most abnormal bands in the scene, and the fact they called their latest record "Disco Normal" (Normal Record in Portuguese) is almost like an ironic title on how they face the creation of music. No rules, no impossibles, they are Test and you don't know what to expect from them!!!!*

MH- Hi guys, how's it going? 15 years of Test, any idea of what 2025 will be like for the band? I know who you are, and you know who you are, but not everyone reading this will know, so take the opportunity to introduce the duo behind Test!!

Barata- Hey! Everything is going well for 2025. We started the year playing at an iconic venue in São Paulo with our brothers from Deaf Kids. We are finishing a tour with the same Deaf Kids in the southeast and northeast of Brazil, and we are about to start a tour in Asia and another in Europe. 2025 started off really well for us. The duo behind Test includes me, Barata, on drums, and João, guitar and vocals. And we have been playing together in Test for 15 years. Test will complete 1,000 shows on this upcoming Asian tour. Our greatest pride is having reached this milestone of 1,000 shows, playing everywhere we can. We have played in every state in Brazil (which is no easy task), we have already done 5 tours in the United States, in addition to another 5 in Europe, and several countries in South America. We also have projects with music giants, such as the guys from Ratos de Porão, Cavalera Conspiracy, Napalm Death, among others. This is a very short way of introducing ourselves.

MH- For those who are just getting to know Test for the first time, can you tell us a little bit about your story? How did you two come together in 2010 to create Test? Fifteen years later, what has the journey been like for you? Is there still a long way to go?

B- Before 2010, we knew each other from the grindcore scene in São Paulo, each with our own band, João with "Are You God?" and me with "Sick Terror" and "D.E.R." We got together to form Test and we haven't stopped since. We first explored Brazil, then Europe, the United States, other parts of South America and now we're going to Asia. Regarding our sound, we started with a mix of grindcore and death metal but over time we added rhythms, elements and participation from people from other styles. There is certainly still a lot to explore, both musically and geographically, and that is what we intend to do in the coming years.

MH- You are known for experimenting a lot, from playing live with a band with 14 or 15 other musicians, to a split where the listener can choose which band they want to hear by choosing the output channel. Is there a limit to your experiments? Or if there is a chance that it will work, you try it? What drives you to have these creative streaks?

B- We try mainly if there's a chance it won't work out hahaha In my mind, there's no limit to experimentation. I think our sound has no rules, whatever we feel like putting into our sound, we'll try it. Of course, some experiments don't work out, so we abandon them. But when we're in doubt about whether it's going to work out or not, we try it out anyway. We're influenced by other musical styles all the time and we're always thinking of ways to incorporate these influences into our sound. From my point of view, most of the time, it works out really well.

MH- "Disco Normal" released in 2023 is your fourth album, and from what I read, it was recorded on the streets, under a viaduct, in an abandoned train carriage, with experimental microphones, anything but "normal" haha can you tell us a little more about how these recordings came about? Recorded in 2020, why did it take a little longer to come out? Did the pandemic contribute to this delay?

João- Recording an album during the pandemic was a challenge. We started working on it remotely and when we had enough material, we got together to record. During the process, the idea of releasing a documentary about the recording came up, since it was done in a very experimental way. We decided to release the film first to serve as publicity when the album was ready. Combine all of this with being an independent band and you end up with this delay.

MH- You guys are back in Barroselas after your memorable performance in 2020, as you played every day in different parts of the festival, what memories do you have of that performance at SWR? I don't know if the festival staff want spoilers about the number of times you'll be able to play this year, so I'll just ask if you'll be showing "Disco Normal" at SWR? The last message is up to you!! Cheers and see you in Barroselas!!!

B- Very good memories! We played on one of the stages, we played on the floor, we played in the cafeteria, and all of them were, to say the least, a lot of fun! We felt very comfortable, free to do whatever we wanted and that means a lot to us. We cherish our participation in the 2020 edition. Who knows, maybe this year, in addition to the stage, we'll play in some unconventional place...

0 — WEDNESDAY 23.04.2025

	ARENA stage
01:30	DRUNK ON DRUGS @ SWR CAFE
00:30	PITCH BLACK
23:40	HUMANART
22:50	NAMEK
22:00	MUSIC IN LOW FREQUENCIES

1 — THURSDAY / 24.04.2025

	ABYSS stage	ARENA stage
02:00	REBELLIOUS DELIRIUM @ SWR CAFE	
01:35		GOLPE
00:15	STEELHARMONICS	
23:25		MERRIMACK
22:30	REPULSION	
21:45		KAWIR
20:55	GEHENNAH	
20:15		MALPHAS
19:25	AHAB	
18:50		RAZORVOID
18:10	PHENOCRYST	
17:35		DOLMEN GATE
16:45		GODLESS
15:30	BEER TASTING PONG @ SWR CAFE	

2 — FRIDAY / 25.04.2025

	ABYSS stage	ARENA stage
02:00	CHAOTIC STEEL @ SWR CAFE	
01:20		BÜTCHER
00:30	GUT	
23:45		SIJJIN
22:45	DØDHEIMSGARD	
22:00		VULVECTOMY
21:05	AURA NOIR	
20:20		NASHGUL
19:35	CORPUS CHRISTII	
18:50		BLACK PYRAMID
18:10	PROFANATION	
17:35		DOKUGA
16:45		IDLE HAND
14:00	BRUTAL MOSHER SOCCER @ ADB FOOTBALL	

3 — SATURDAY / 26.04.2025

	ABYSS stage	ARENA stage
02:00	SCREAMING WARRIORS @ SWR CAFE	
01:20		TEST
00:15	UNLEASHED	
23:30		CONCRETE WINDS
22:35	HELLRIPPER	
21:50		AVULSED
20:55	VED BUENS ENDE	
20:15		INDUSTRIAL PUKE
19:30	BLACK CURSE	
18:50		TOTENGOTT
18:10	SACRED SIN	
17:35		UTOPIUM
16:45		JADE
15:30	METAL HORDE QUIZ @ SWR CAFE	